331

COUNTRY POPS

DON'T IT MAKE MY BROWN EYES BLUE

CITY OF NEW ORLEANS

DELTA DAWN

WE'LL SING IN THE SUNSHINE

FOUR WALLS

EVERYTIME TWO FOOLS COLLIDE

HURT

WHAT'S HE DOIN' IN MY WORLD

I'VE BEEN TOO LONG LONELY BABY

HEART MENDER

and more

SIGHT & SOUND Music Software, Inc.

COUNTRY POPS

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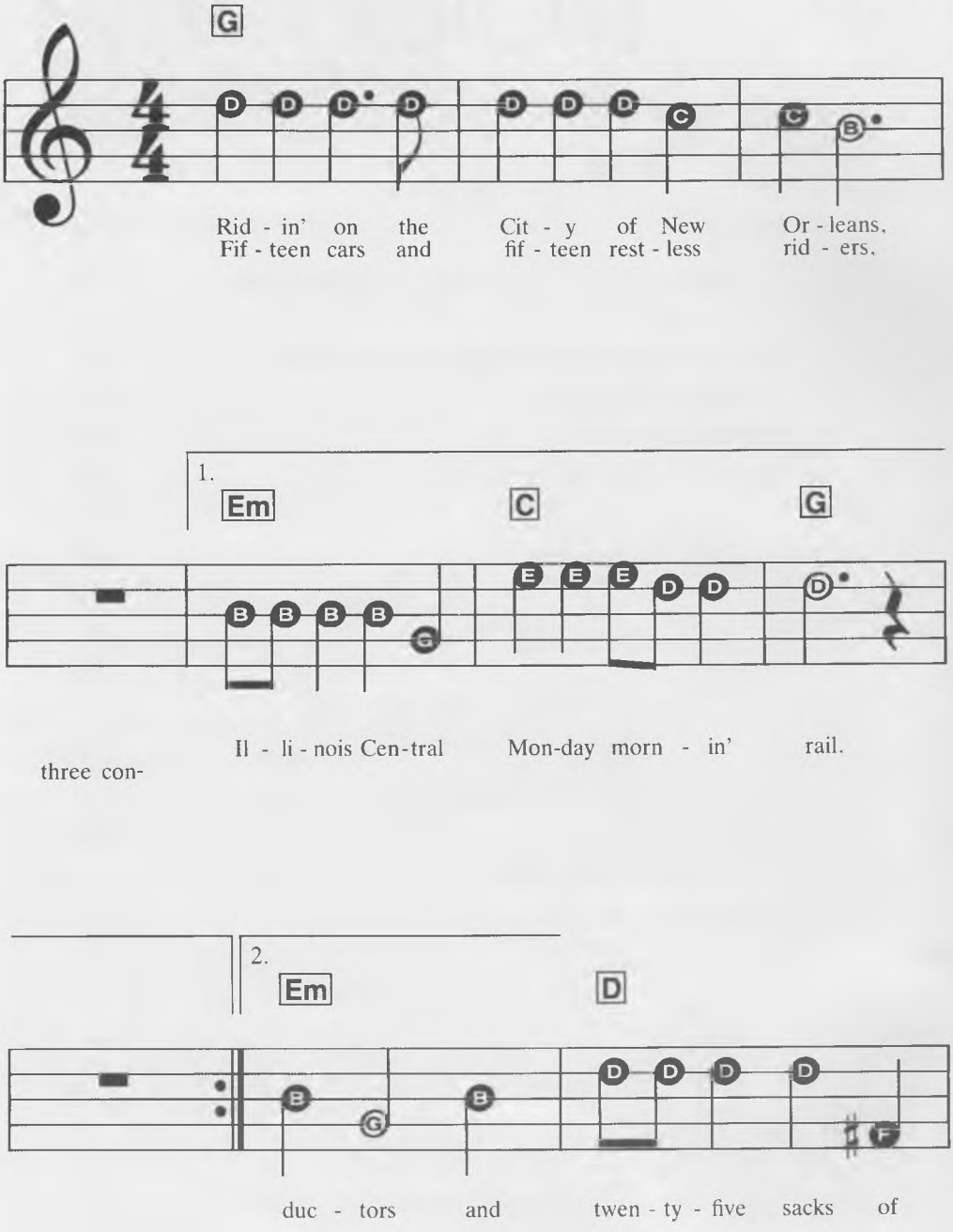
Publications

F2151MPA

Recorded by ARLO GUTHRIE

CITY OF NEW ORLEANS

SAXOPHONE
FULL 'N' MELLOW
Medium ROCK

Words and Music by
STEVE GOODMAN

G
Rid - in' on the Cit - y of New Or - leans,
Fif - teen cars and fif - teen rest - less rid - ers,
1.
Em
C
G
three con- Il - li - nois Cen-tral Mon-day morn - in' rail.
2.
Em
D
duc - tors and twen - ty - five sacks of

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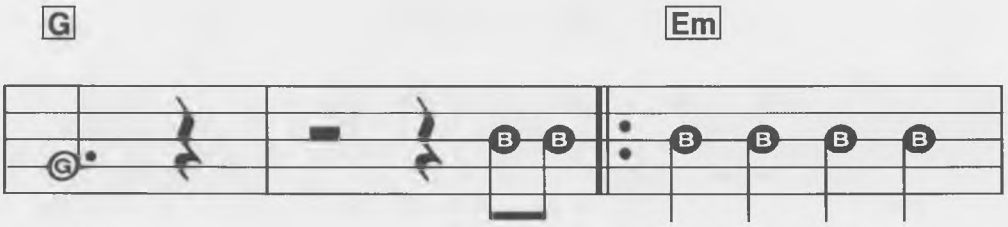
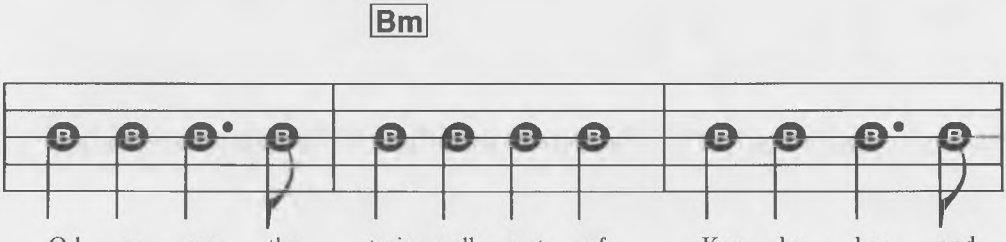
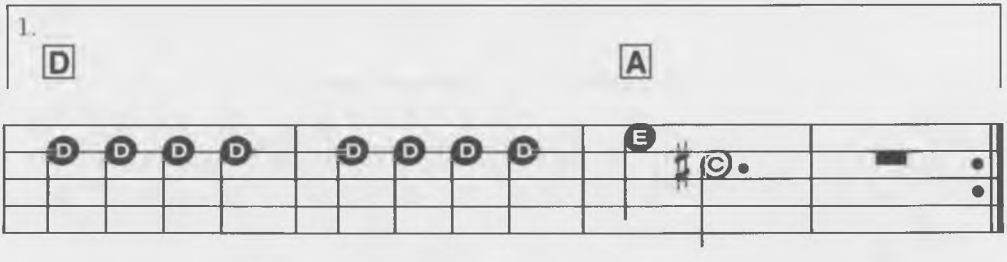
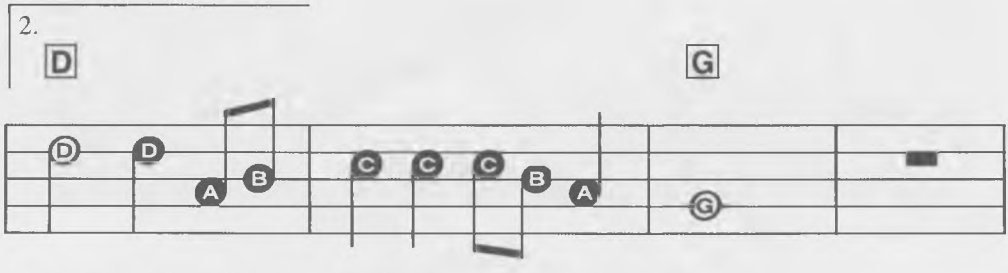

mail; All a - long the south - bound
Pass - in' towns that



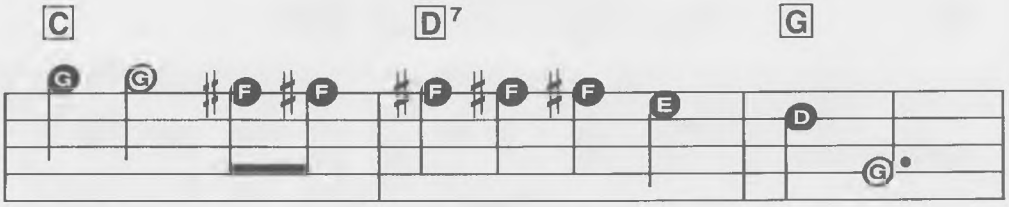
Od - ys - sey, the train pulls out of Kan - ka - kee and
have no name and freight yards full of old black men, and the



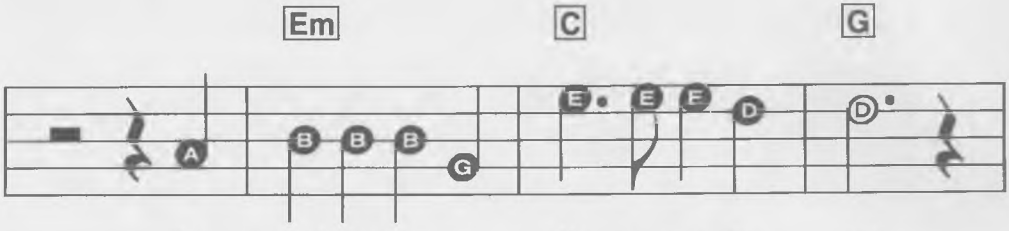
rolls a - long the hous - es, farms and fields. ___



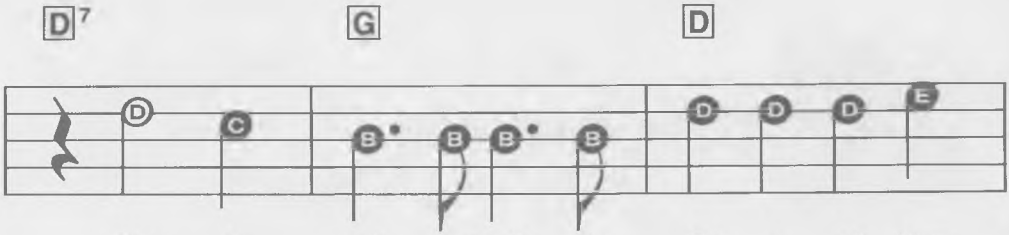
grave yards of the rust - ed au - to - mo - biles.



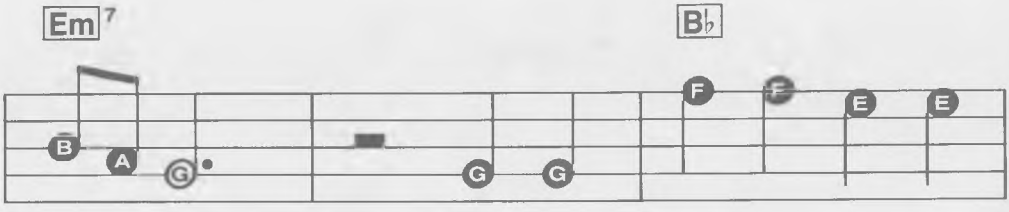
Good morn - ing A - mer - i - ca, how are you?



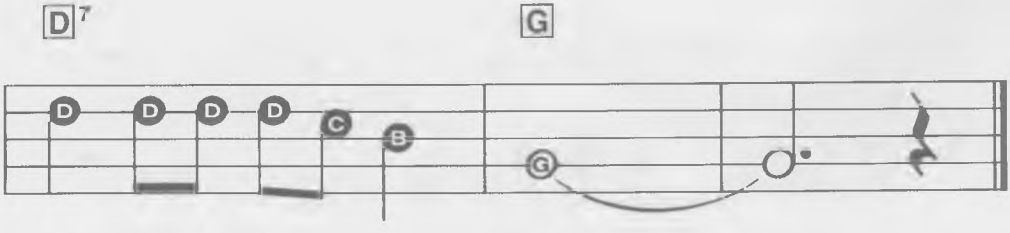
Say don't you know me, I'm your na - tive son.



I'm the train they call the Cit - y of New



Or - leans. I'll be gone five hun - dred

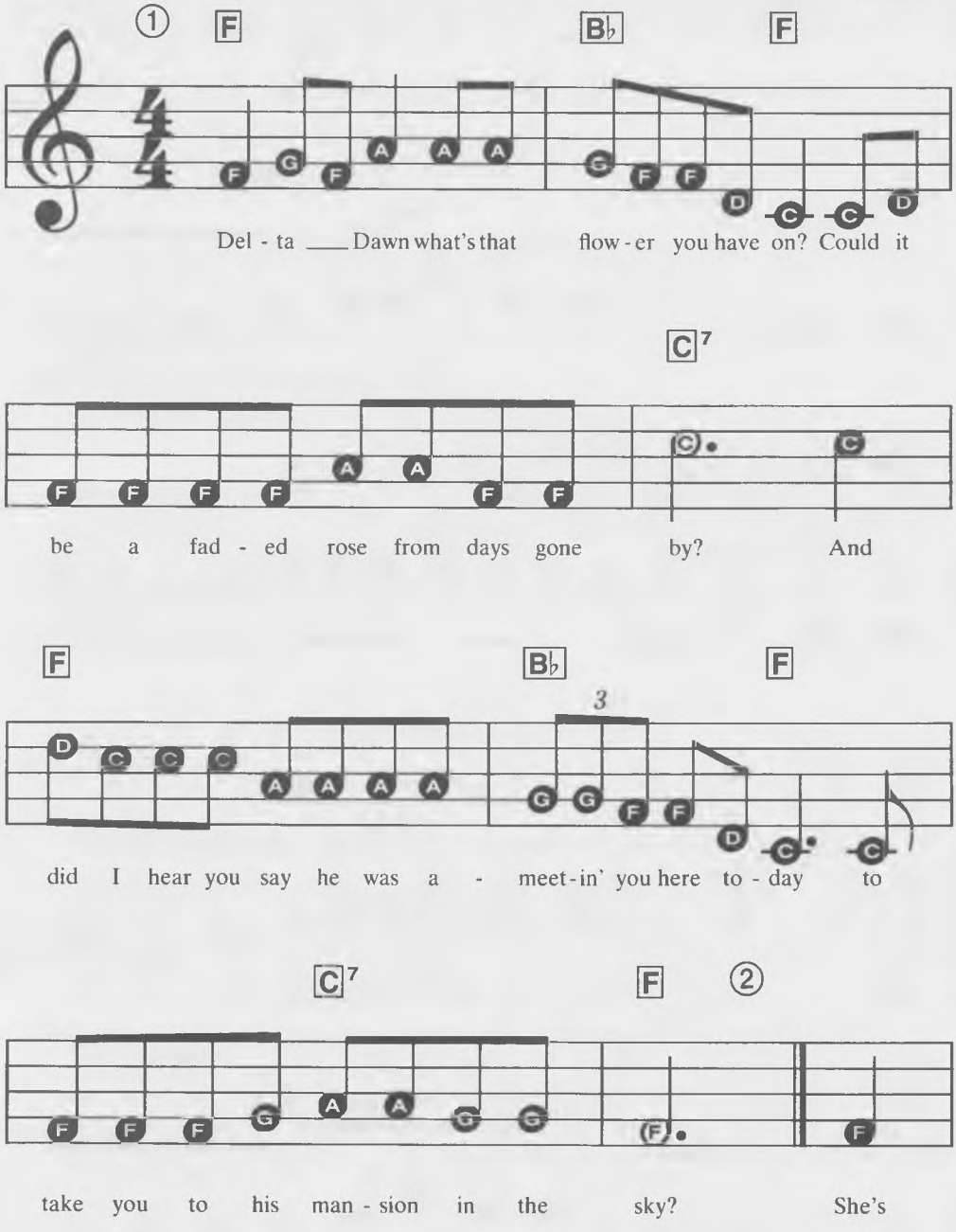


miles when the day ___ is done. _____

Recorded by HELEN REDDY

DELTA DAWN

ORGAN
BIG 'N' BOLD
Medium ROCK

Words and Music by
ALEX HARVEY and
LARRY COLLINS

1
F
B♭
F
Del - ta ___ Dawn what's that flow - er you have on? Could it
C7
be a fad - ed rose from days gone by? And
F
B♭
F
3
did I hear you say he was a - meet - in' you here to - day to
C7
F
2
take you to his man - sion in the sky? She's

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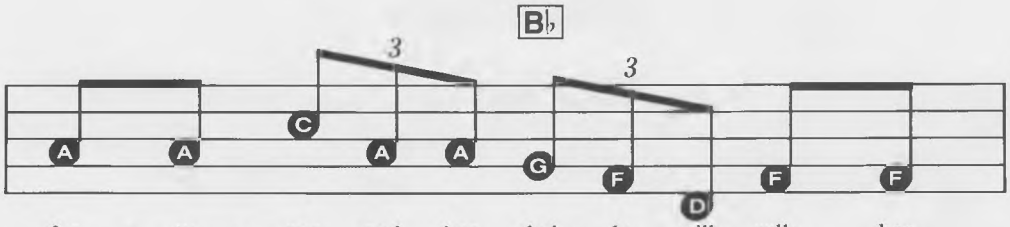
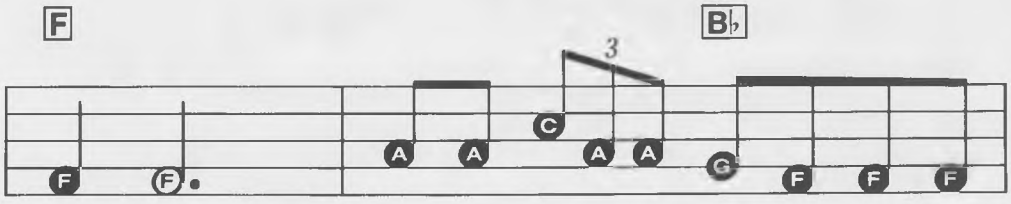
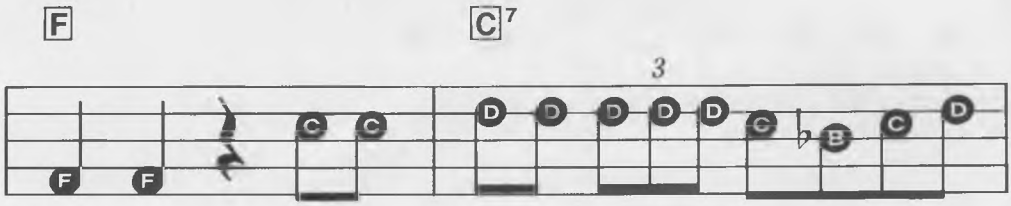
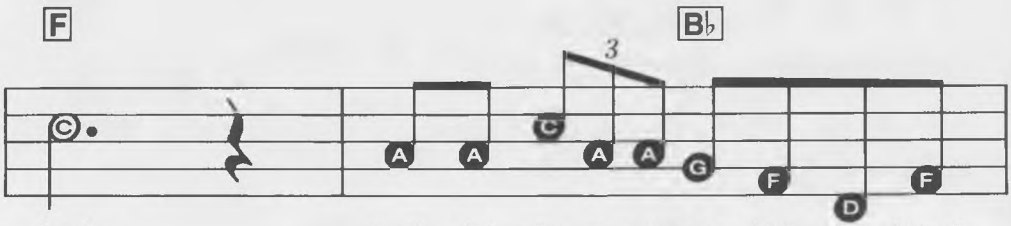
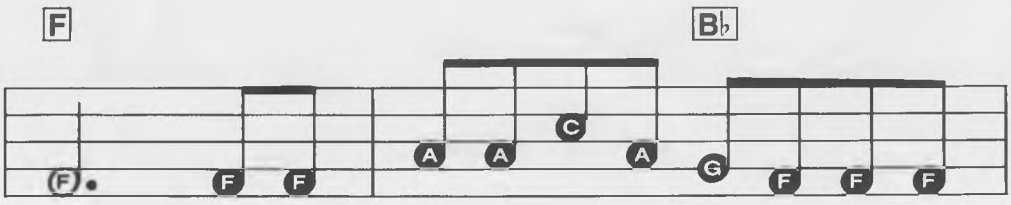
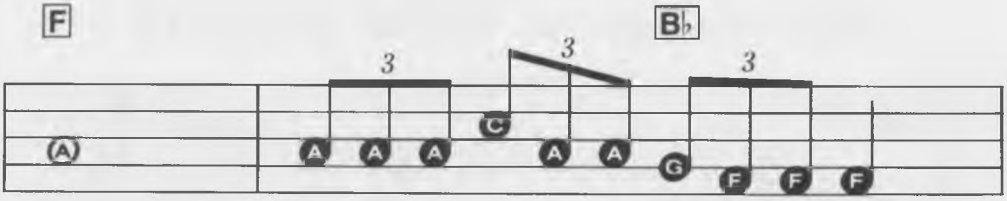

B♭
3
3
for - ty - one and her dad - dy still calls her


F
B♭
3
ba - by. All the folks a-round Browns-ville say she's

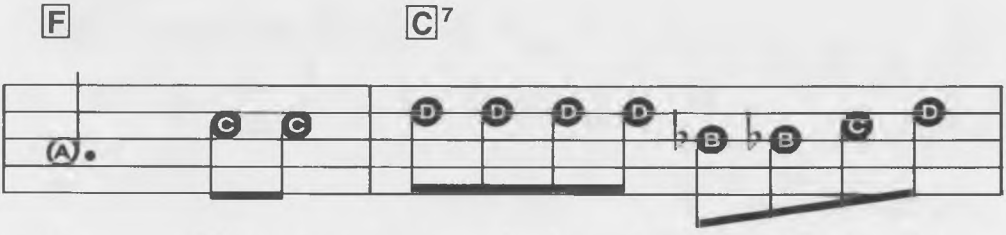

F
C7
3
cra - zy, 'Cause she walks down-town with a suit - case in her


F
B♭
3
hand, Look - in' for a mys-ter - ious dark-haired

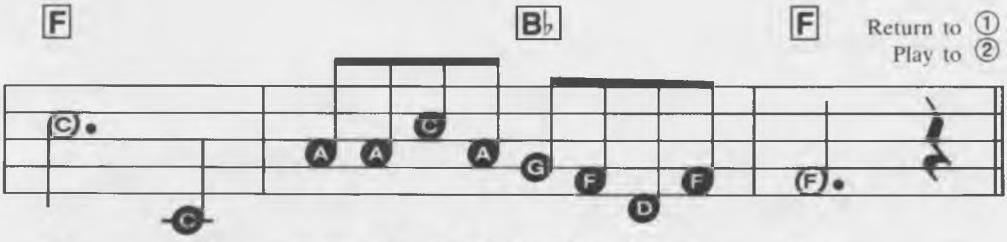

F
B♭
man. In her young - er days they called her Del - ta



Dawn, Pret - ti - est wom - an you ev - er laid eyes



on. Then a man of low de - gree stood by her

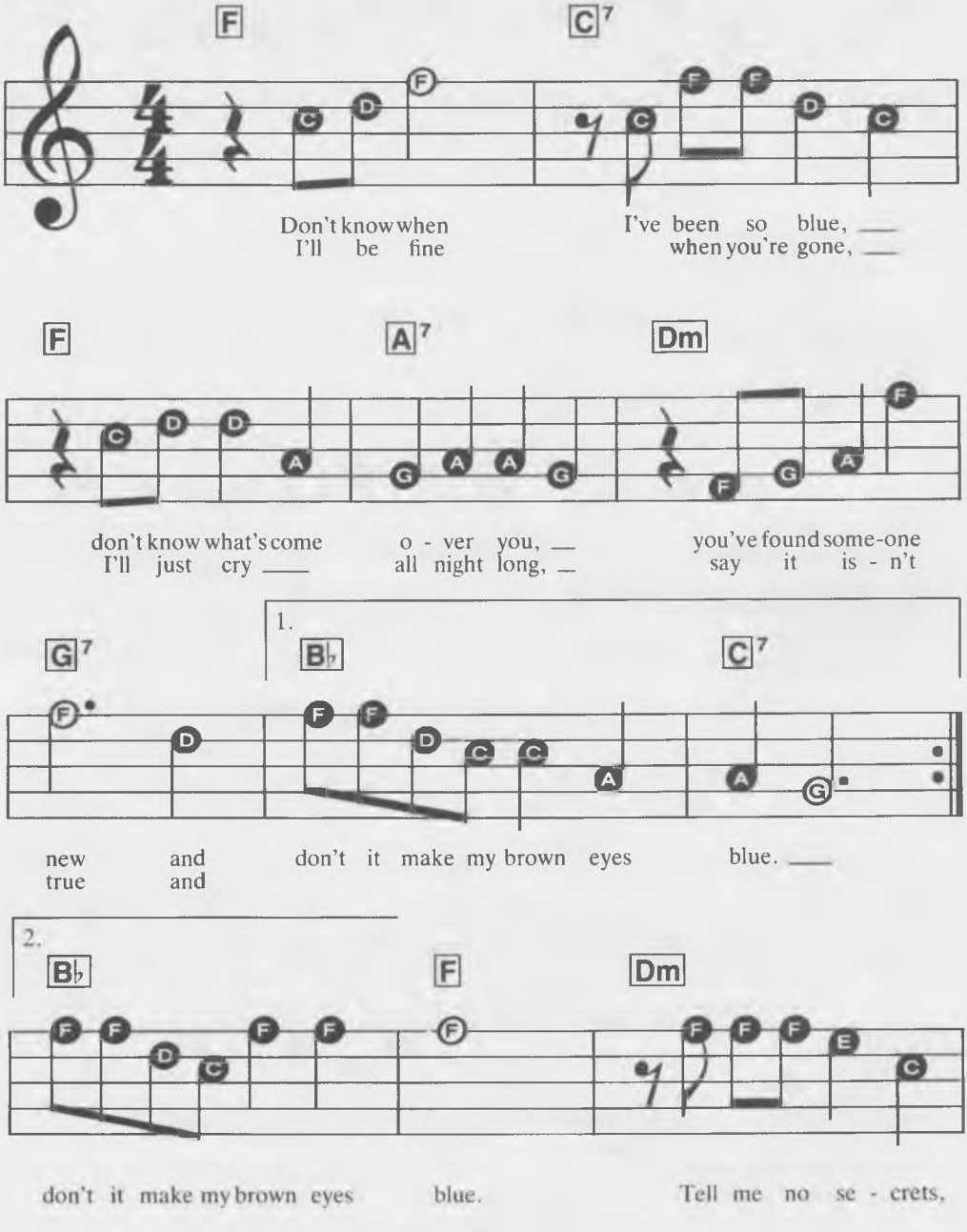


side, And prom-ised her he'd take her for his bride.

Recorded by CRYSTAL GAYLE

DON'T IT MAKE MY BROWN EYES BLUE

CLARINET
SOFT SOLO
Medium SWING

Words and Music by
RICHARD LEIGH

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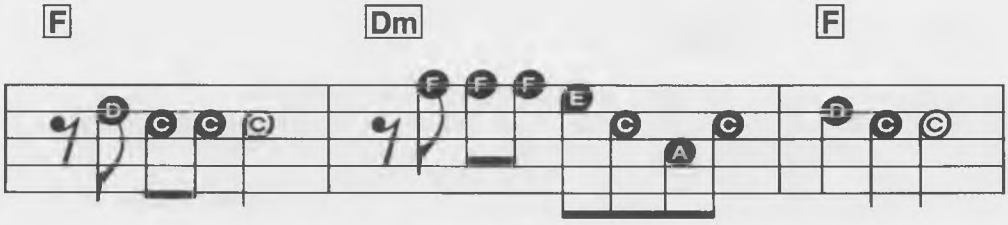
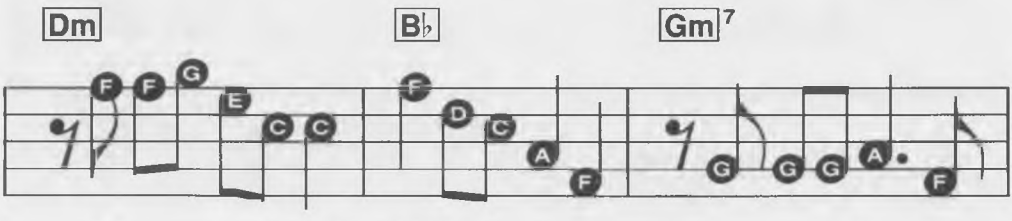
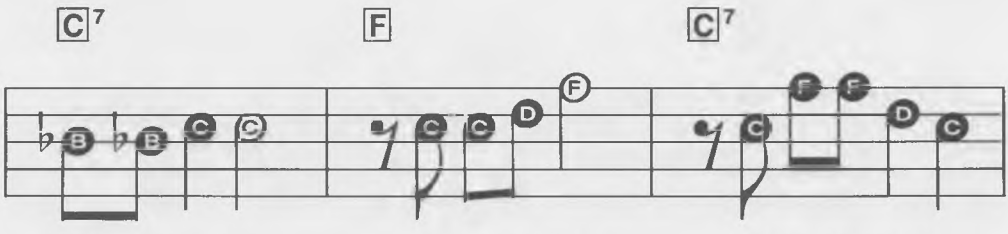


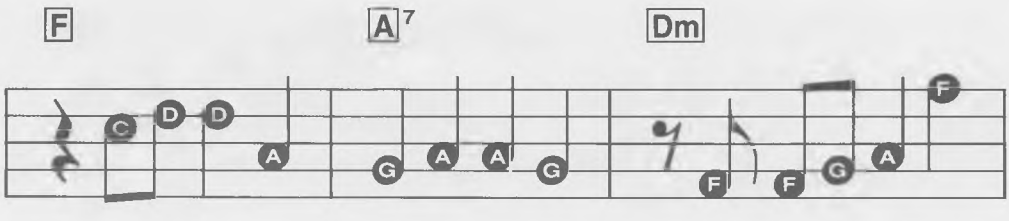
tell me some lies, give me no rea-sons, give me al - i - bies.



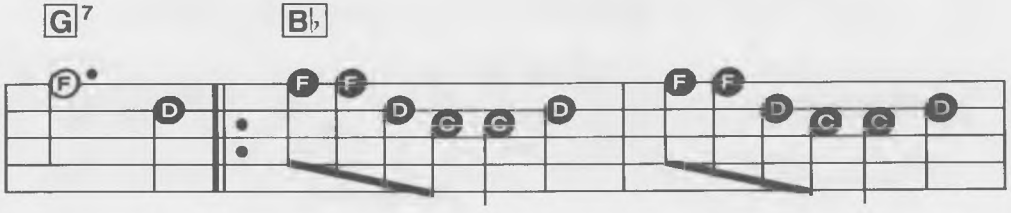
Tell me you love me and don't let me cry, say an - y-thing but



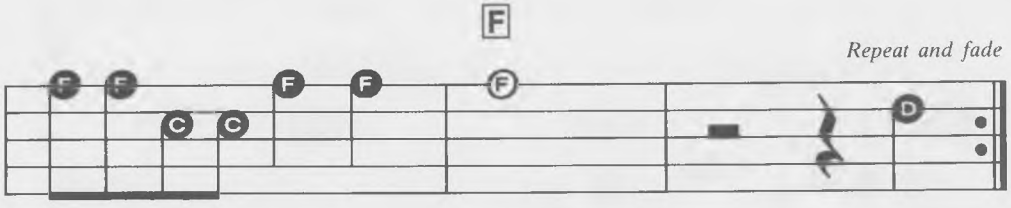
don't say good-bye. I did - n't mean to treat you bad,



did - n't know just what I had, but hon - ey now I



do and don't it make my brown eyes, don't it make my brown eyes,



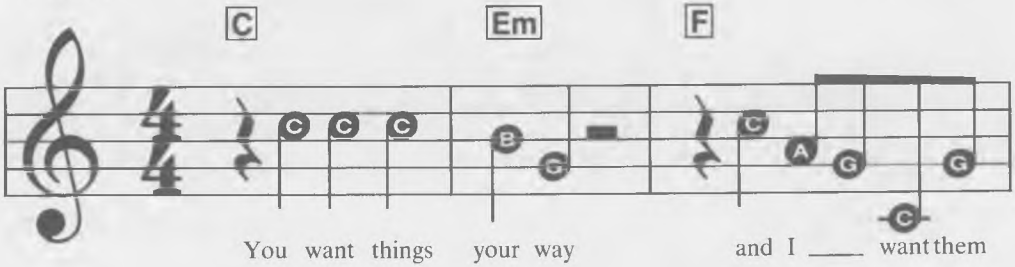
don't it make my brown eyes blue. And

Recorded by KENNY ROGERS and DOTTIE WEST

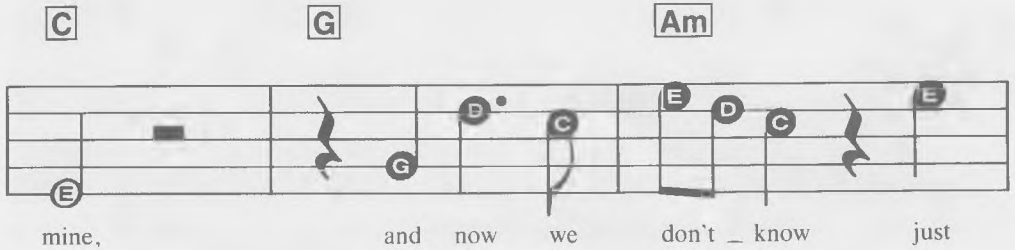
EVERYTIME TWO FOOLS COLLIDE

PIANO
SOFT SOLO
Slow ROCK

Words and Music by
JEFF TWEEL and
JAN DYER



You want things your way and I ___ want them



mine, and now we don't _ know just

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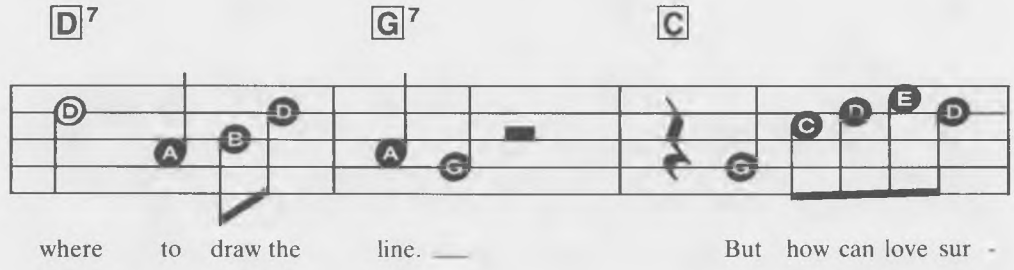
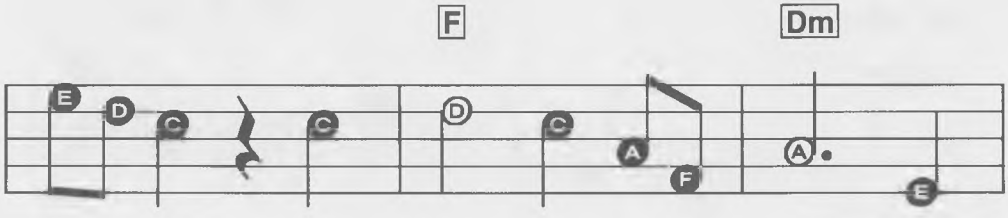
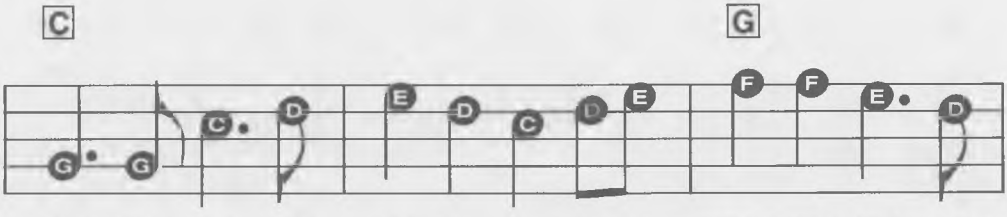


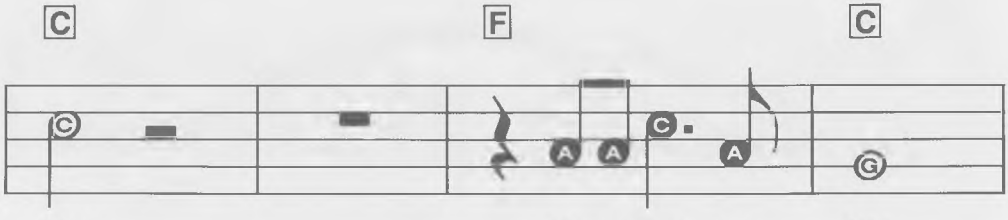
where to draw the line. ___ But how can love sur -



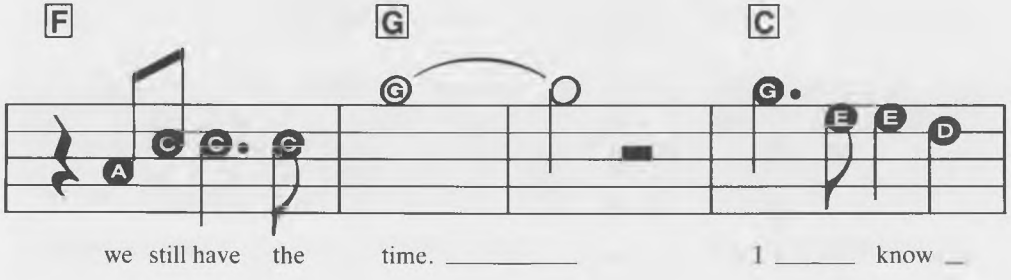
vive _____ if we keep choos-ing sides? And

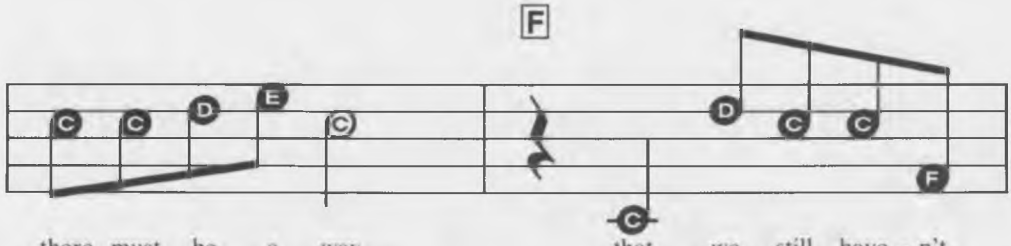


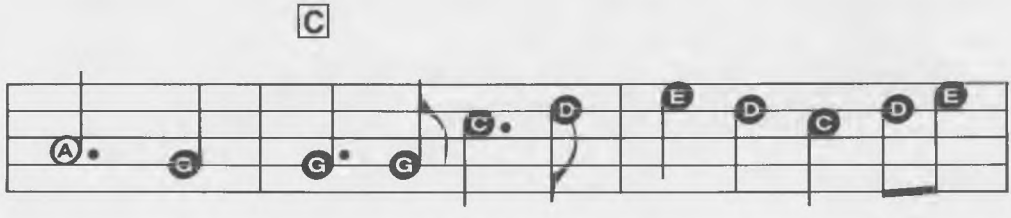
who picks up the piec - es ____ ev - 'ry - time two fools col -

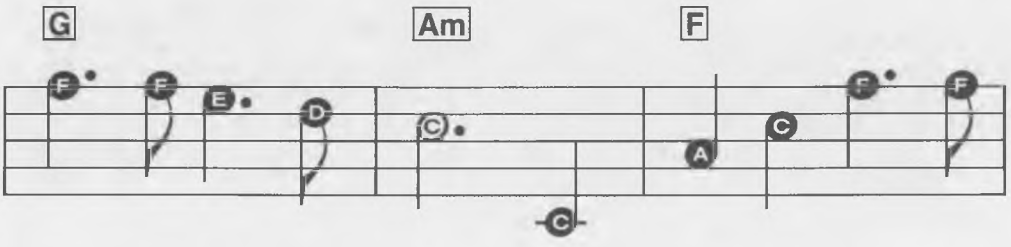


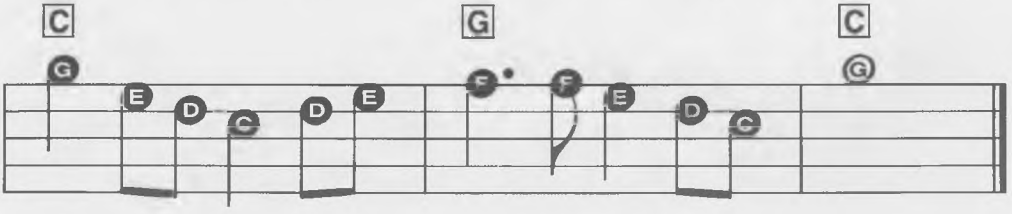
lide? We can save our love,


F
G
C
we still have the time. 1 know


F
there must be a way that we still have - n't

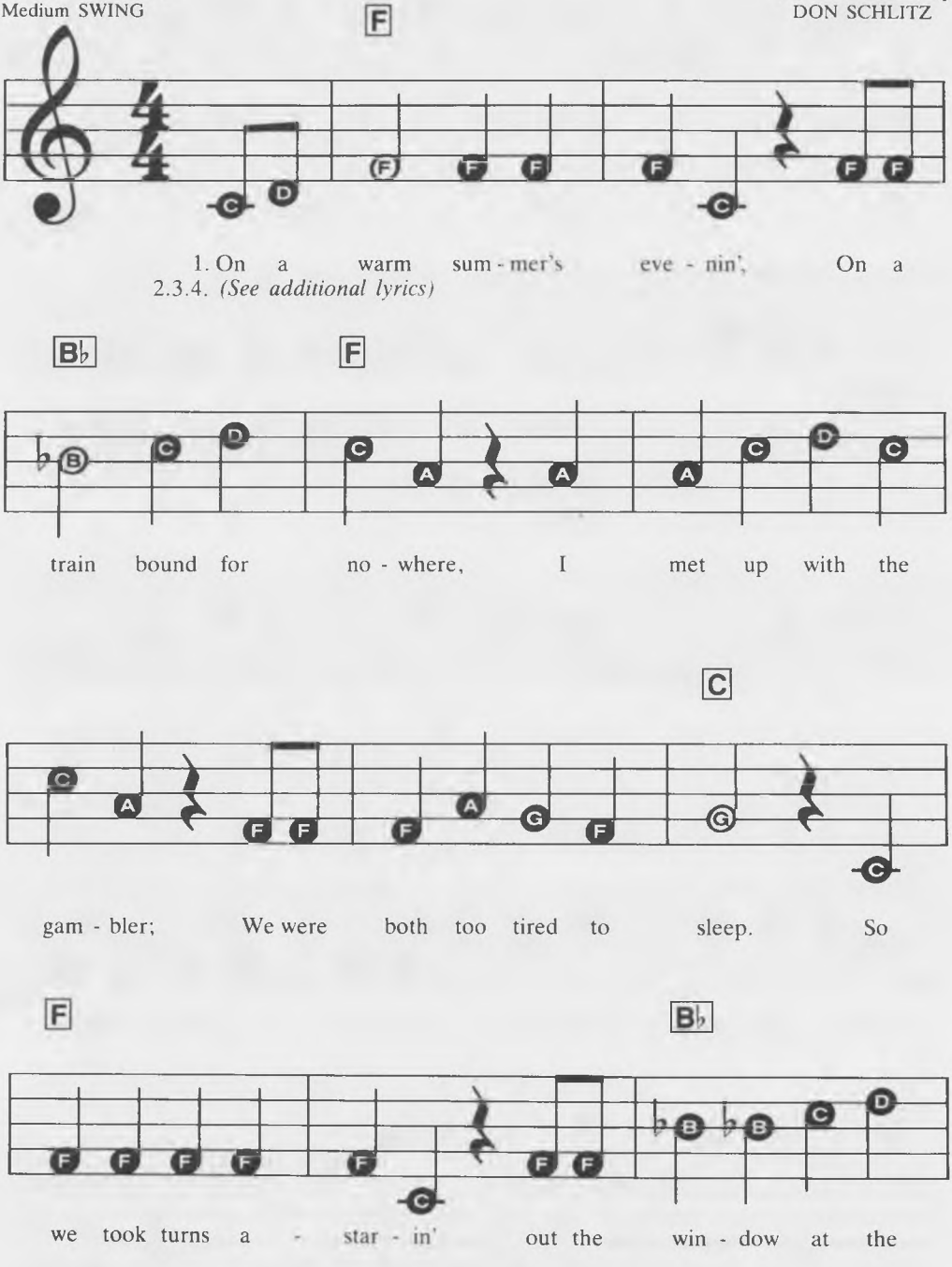

C
tried to keep our hearts from break - ing ev - 'ry -


G
Am
F
time two fools col - lide. To keep our hearts from


C
G
C
break - ing ev - 'ry - time two fools col - lide.

THE GAMBLER

GUITAR
BRILLIANT SOLO
Medium SWING

Words and Music by
DON SCHLITZ

F
1. On a warm sum - mer's eve - nin', On a
2.3.4. (See additional lyrics)
B♭
F
train bound for no - where, I met up with the
C
gam - bler; We were both too tired to sleep. So
F
B♭
we took turns a - star - in' out the win - dow at the

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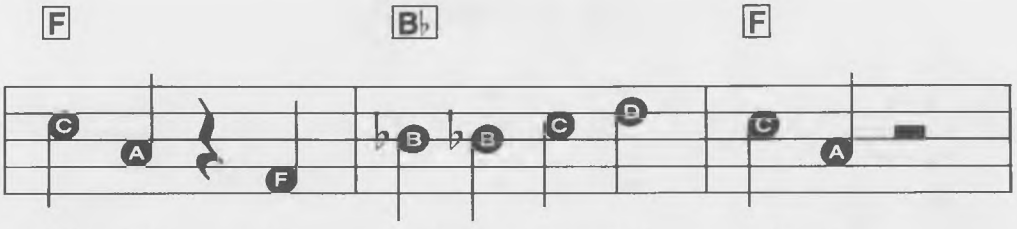
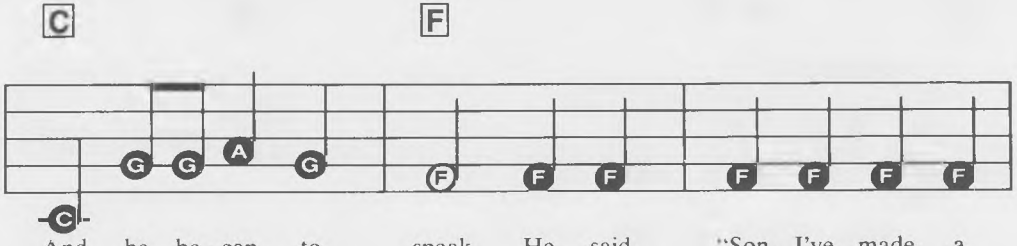
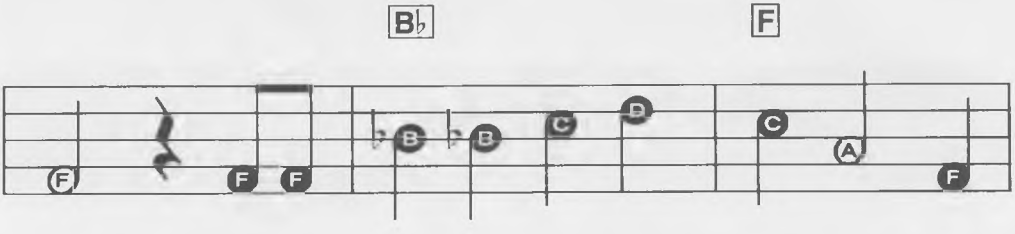


dark - ness 'til bore - dom o - ver - took us,

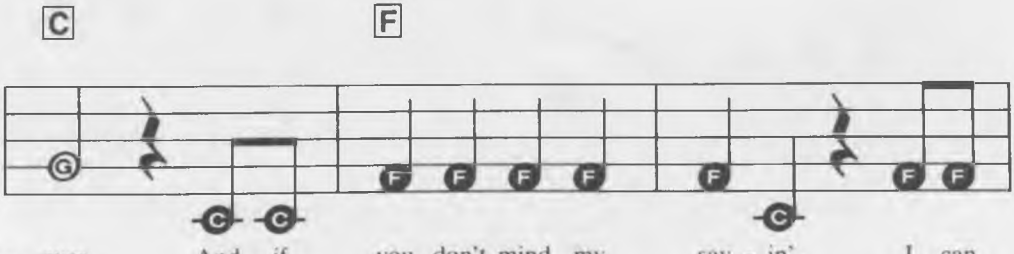


And he be - gan to speak. He said, "Son, I've made a

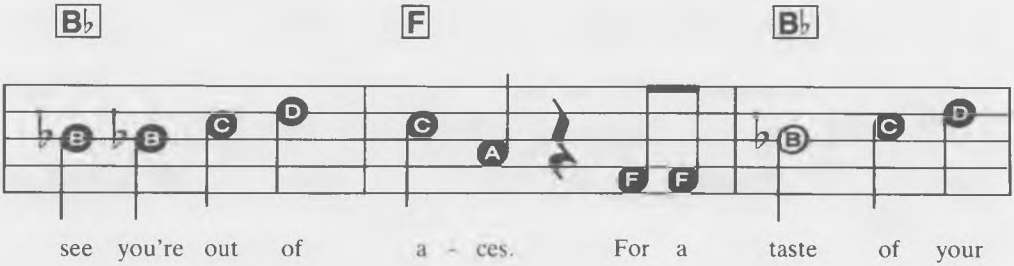


life out of read - in' peo - ple's fac - es, And

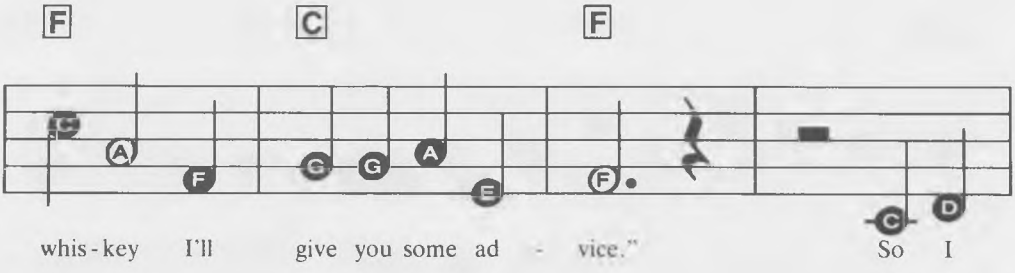
know - in' what their cards were by the way they held their

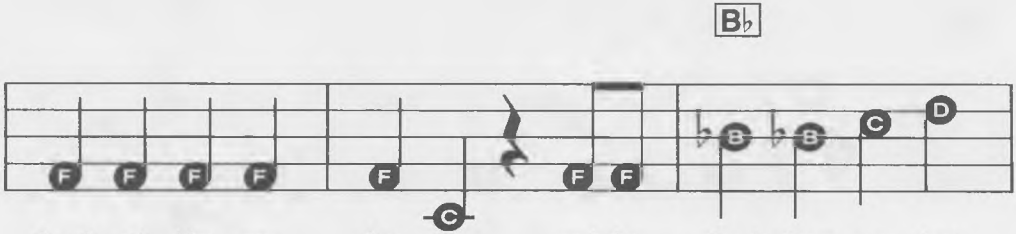


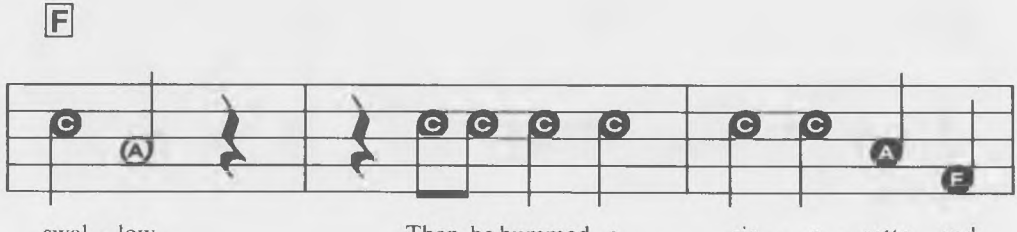
eyes. And if you don't mind my say - in', I can



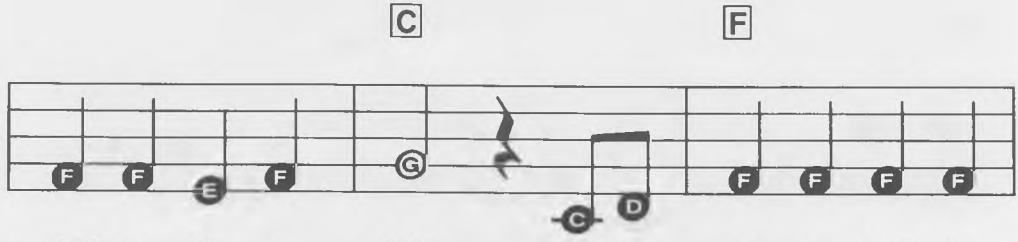
see you're out of a - ces. For a taste of your

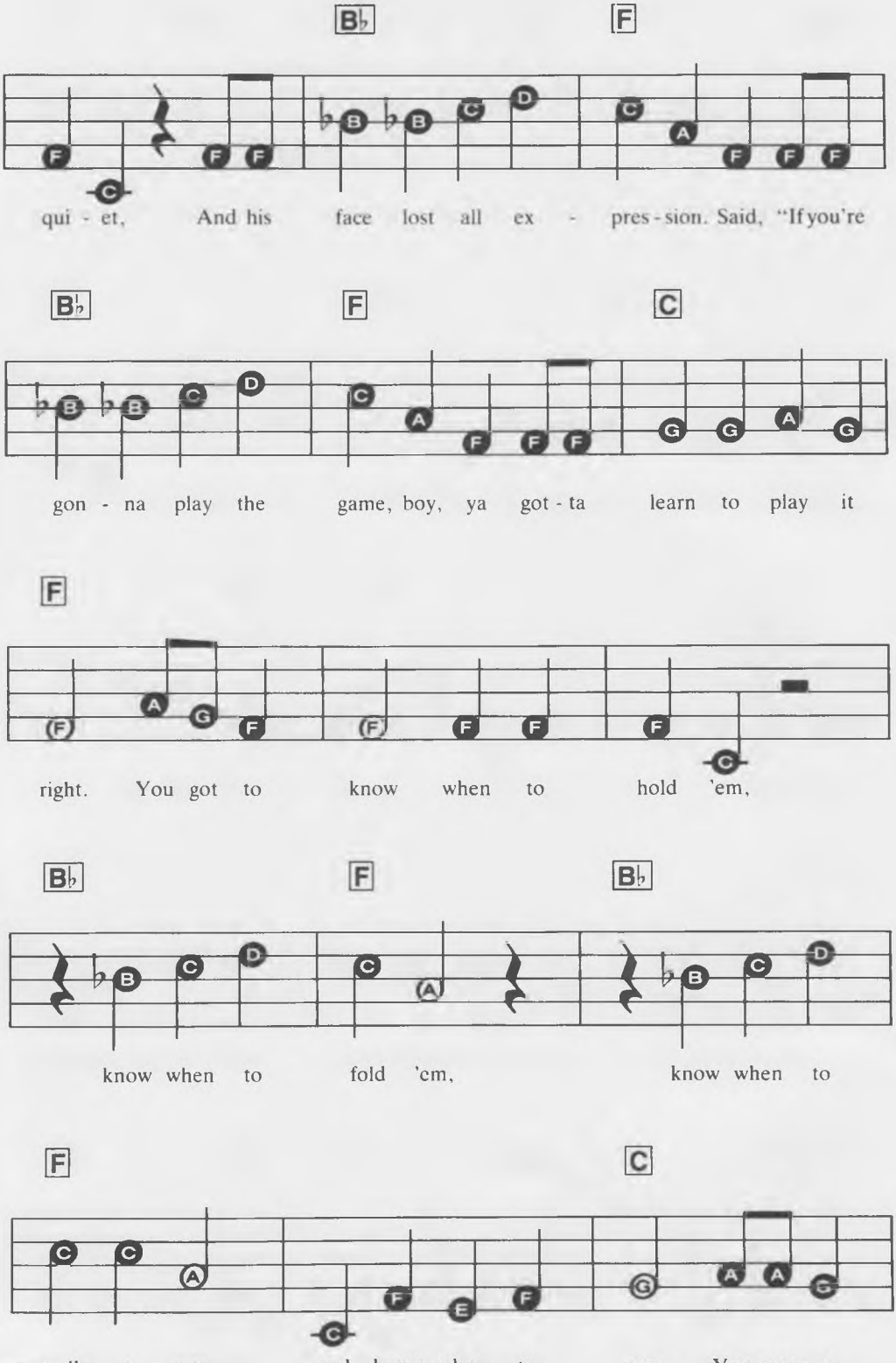


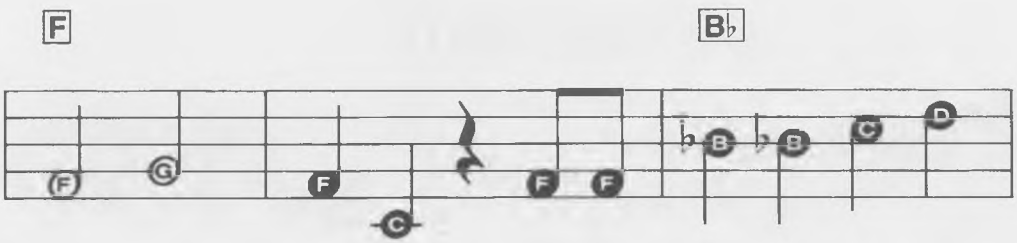
whis - key I'll give you some ad - vice." So I

hand - ed him my bot - tle and he drank down my last

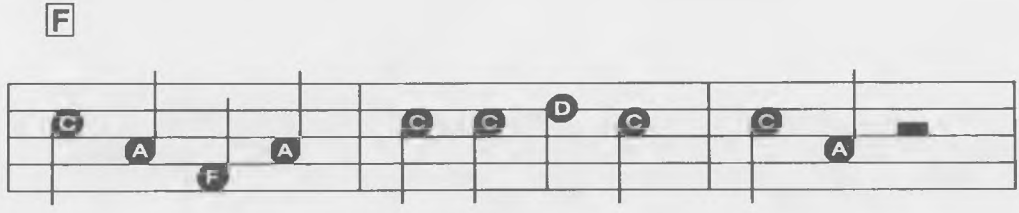


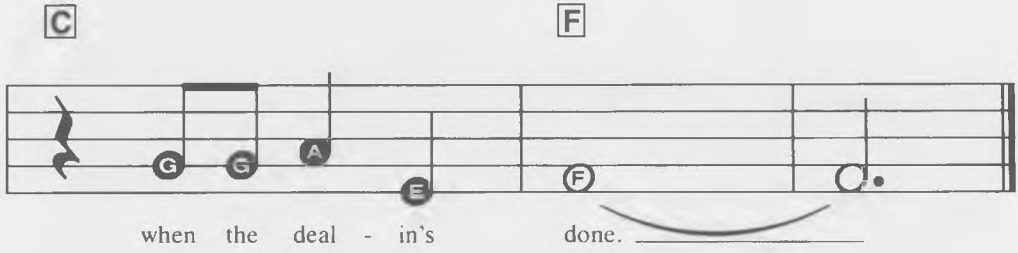
swal - low. Then he bummed a cig - a - rette and



asked me for a light. And the night got death - ly

B♭ F
qui - et, And his face lost all ex - pres - sion. Said, "If you're
B♭ F C
gon - na play the game, boy, ya got - ta learn to play it
F
right. You got to know when to hold 'em,
B♭ F B♭
know when to fold 'em, know when to
F C
walk a - way and know when to run. You nev - er







2. Every gambler knows that the secret to survivin'
   Is knowin' what to throw away
   And knowin' what to keep.
   'Cause every hand's a winner and every hand's a loser,
   And the best that you can hope for is to die in your sleep."

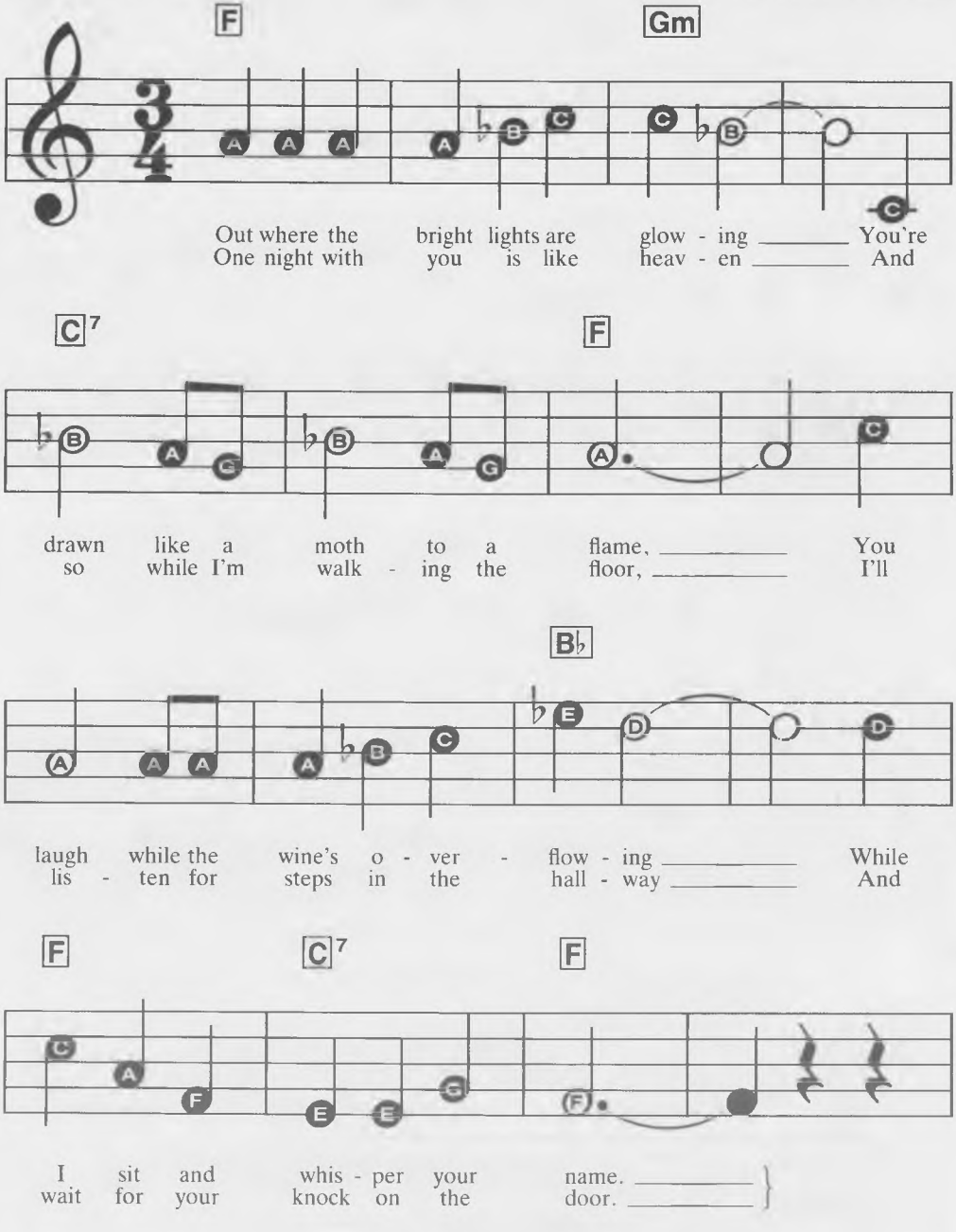
3. And when he'd finished speakin', he turned back towards the window,
   Crushed out his cigarette and faded off to sleep.
   And somewhere in the darkness the gambler, he broke even.
   But in his final words I found an ace that I could keep.

4. You got to know when to hold 'em, know when to fold 'em,
   Know when to walk away and know when to run.
   You never count your money when you're sittin' at the table,
   There'll be time enough for countin' when the dealin's done.

Recorded by JIM REEVES

FOUR WALLS

GUITAR
FULL 'N' MELLOW
Medium WALTZ

Words and Music by
MARVIN MOORE and
GEORGE CAMPBELL

F
Gm
Out where the bright lights are glow - ing _____ You're
One night with you is like heav - en _____ And
C7
F
drawn like a moth to a flame, _____ You
so while I'm walk - ing the floor, _____ I'll
B♭
laugh while the wine's o - ver - flow - ing _____ While
lis - ten for steps in the hall - way _____ And
F
C7
F
I sit and whis - per your name. _____
wait for your knock on the door. _____

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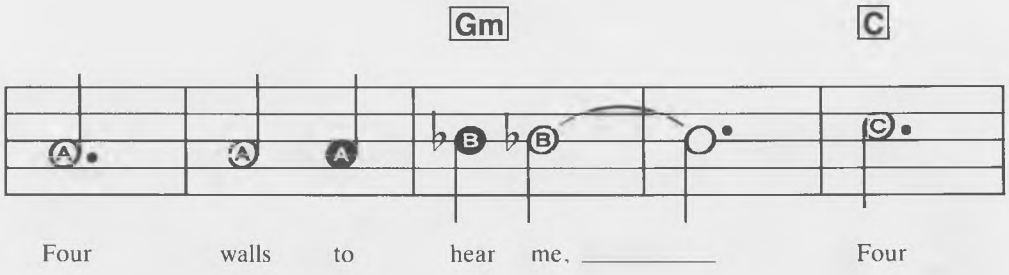
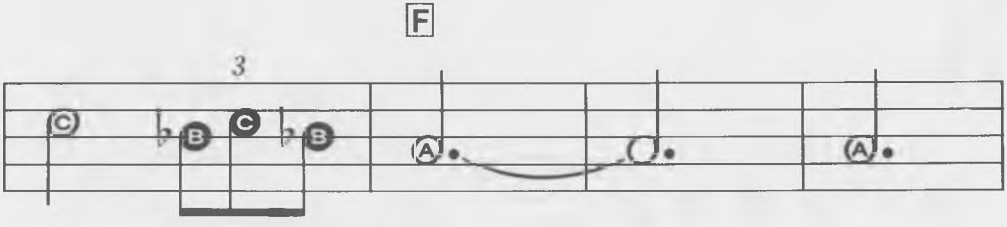
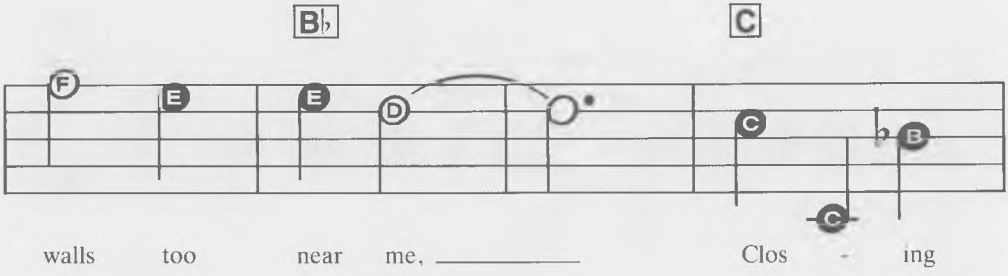
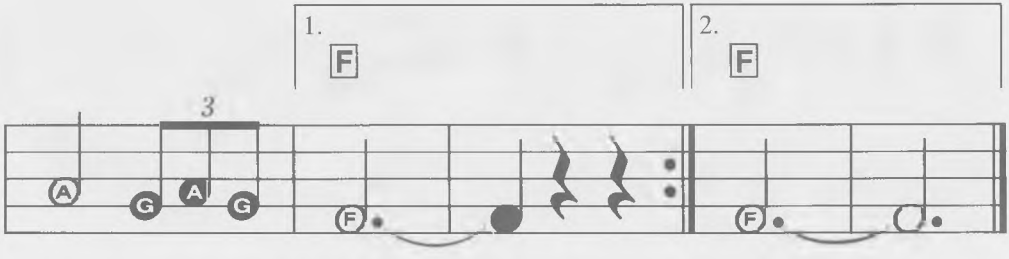

Gm
C
Four walls to hear me, Four

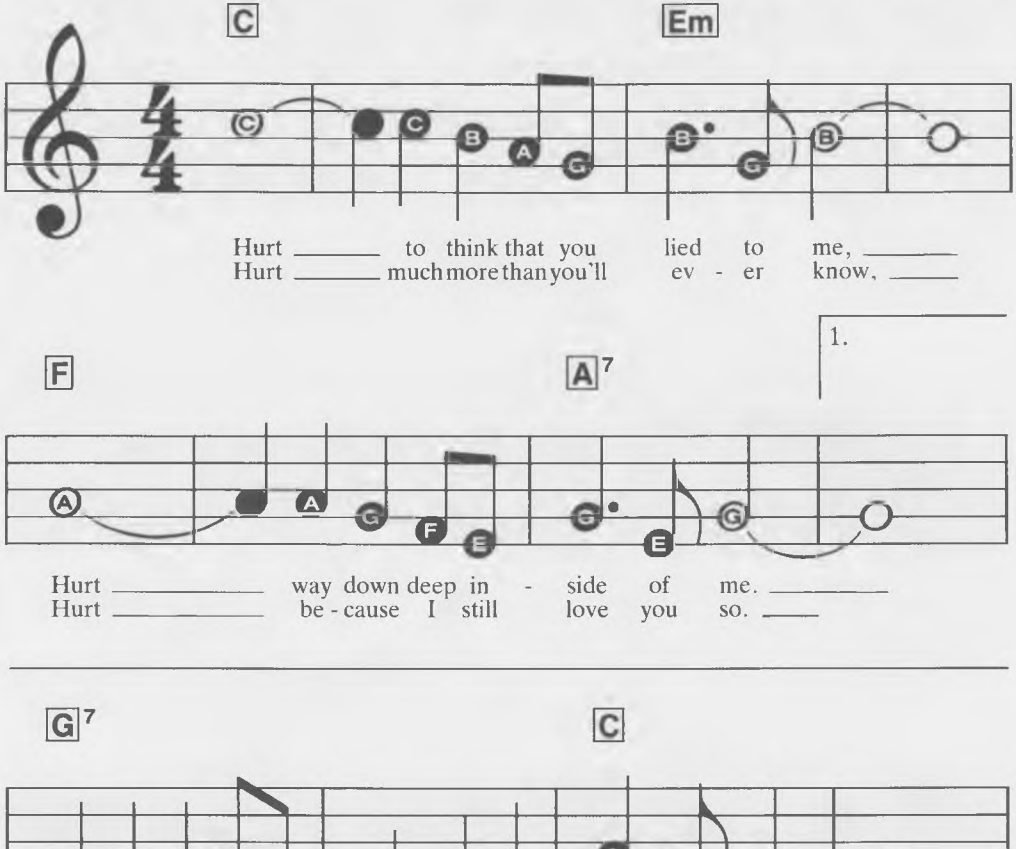

F
3
walls to see, Four

B♭
C
walls too near me, Clos - ing


1.
F
2.
F
3
in on me! me!

Recorded by ELVIS PRESLEY

HURT

ORGAN
FULL 'N' MELLOW
Medium SWING

Words and Music by
JIMMIE CRANE and AL JACOBS

C
Em
Hurt to think that you lied to me,
Hurt much more than you'll ev - er know,
1.
F
A7
Hurt way down deep in - side of me.
Hurt be - cause I still love you so.
G7
C
You said your love was true and we'd nev - er part.
D7
G7
Now you want some-one new and it breaks my heart. I'm

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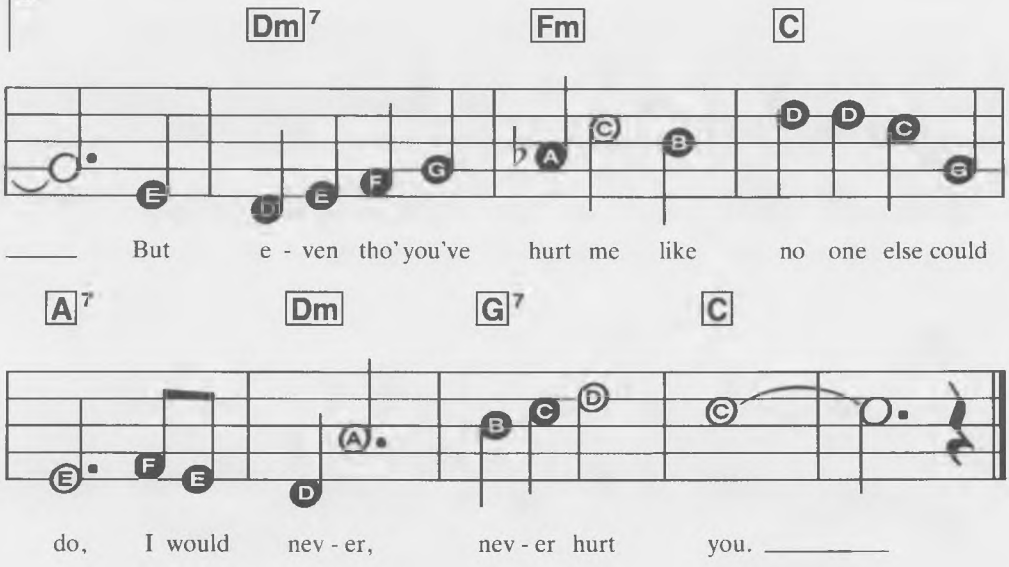
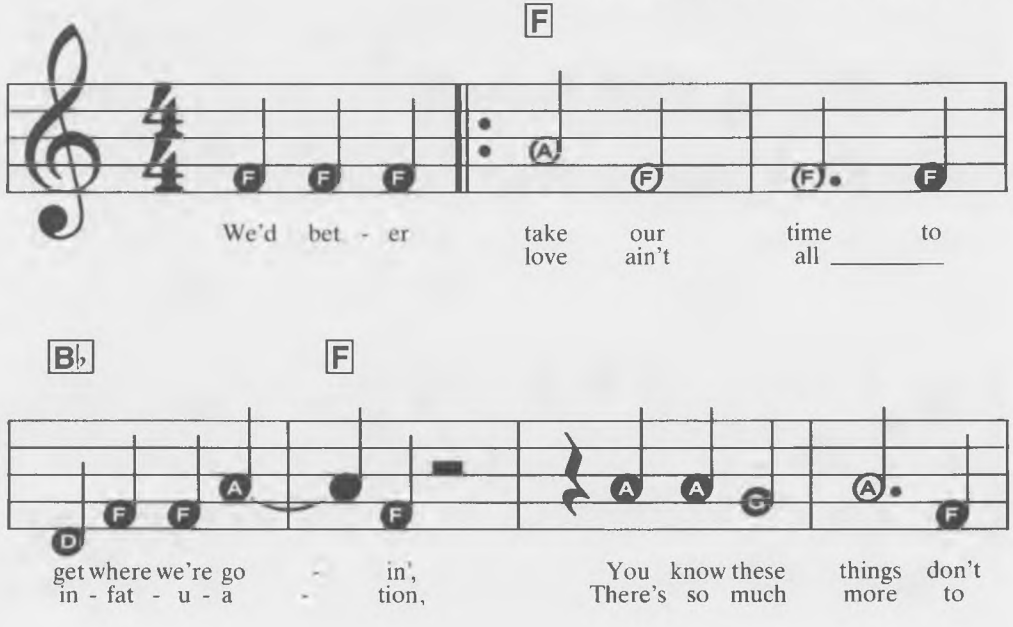
2.



LET'S DO IT RIGHT

PIANO
BIG 'N' BOLD
Medium SWING

Words and Music by
RICHARD MAINEGRA and RICHARD LEIGH


F
We'd bet - er take our time to
love ain't all
B♭
F
get where we're go - in',
in - fat - u - a - tion,
You know these things don't
There's so much more to

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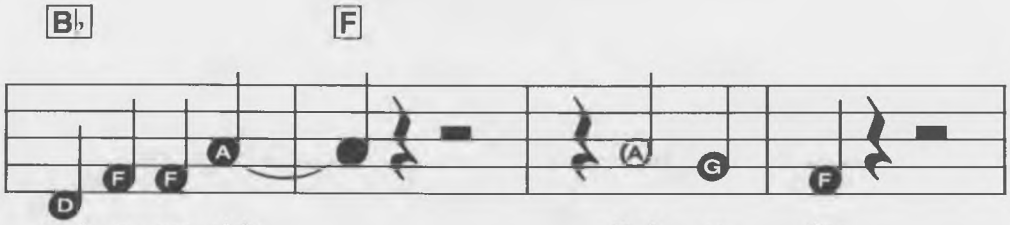
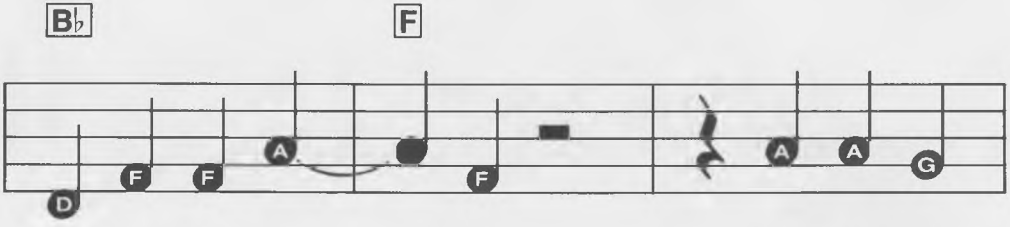
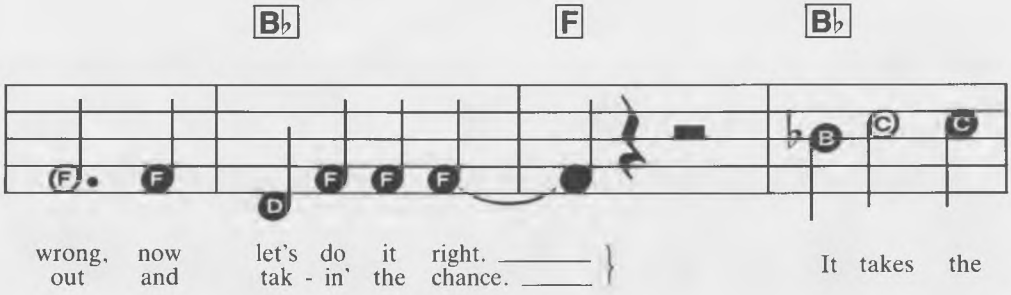
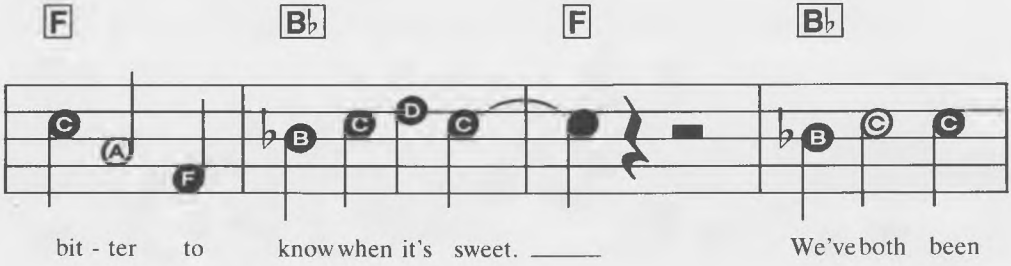
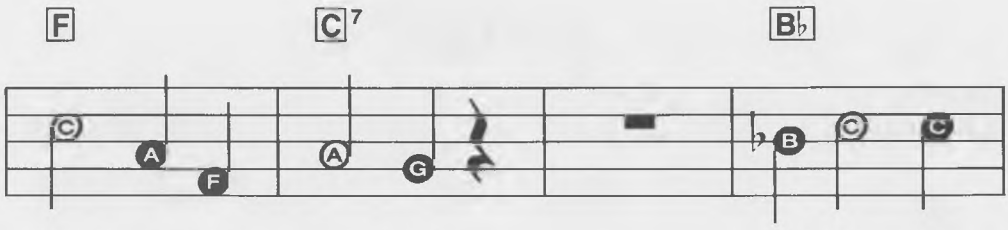
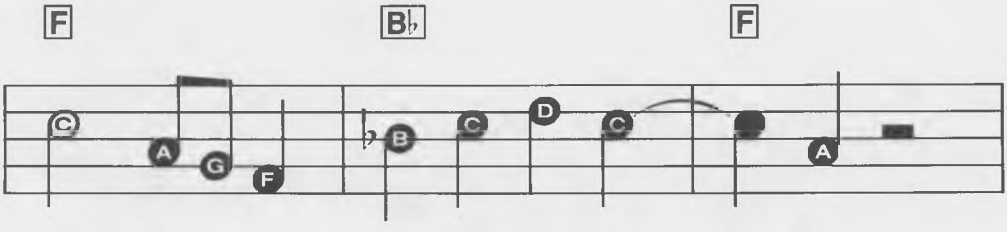

B♭
F
work o - ver - night.
love than ro - mance.
Feels so fine,
It's more than holding

B♭
F
let's keep it grow - in',
hands in the moon - light,
We've done it
It's reach - in'

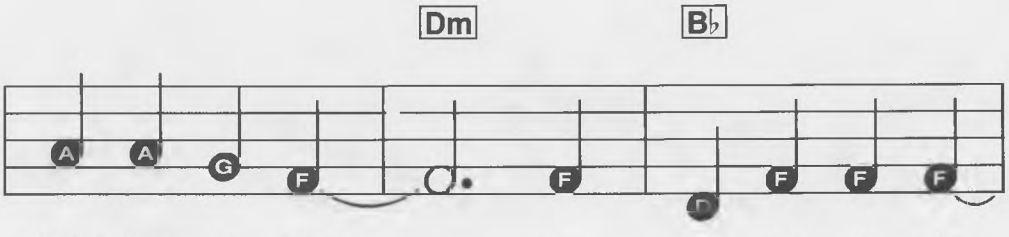

B♭
F
B♭
wrong, now let's do it right.
out and tak - in' the chance.
It takes the

F
B♭
F
B♭
bit - ter to know when it's sweet.
We've both been



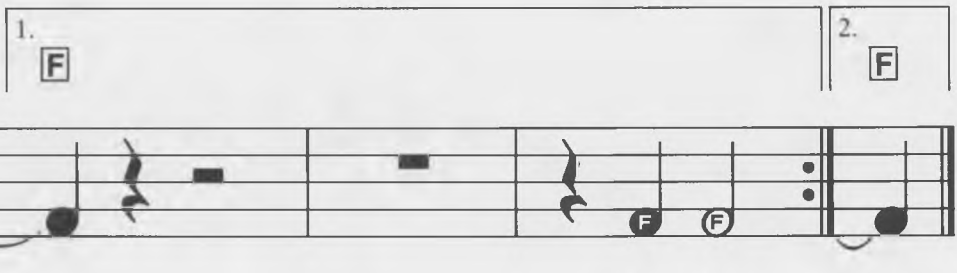
fooled by that moon - light. It takes a



whole lot ___ of lov - in' each oth - er,



We've done it wrong, _____ now let's do it right. _

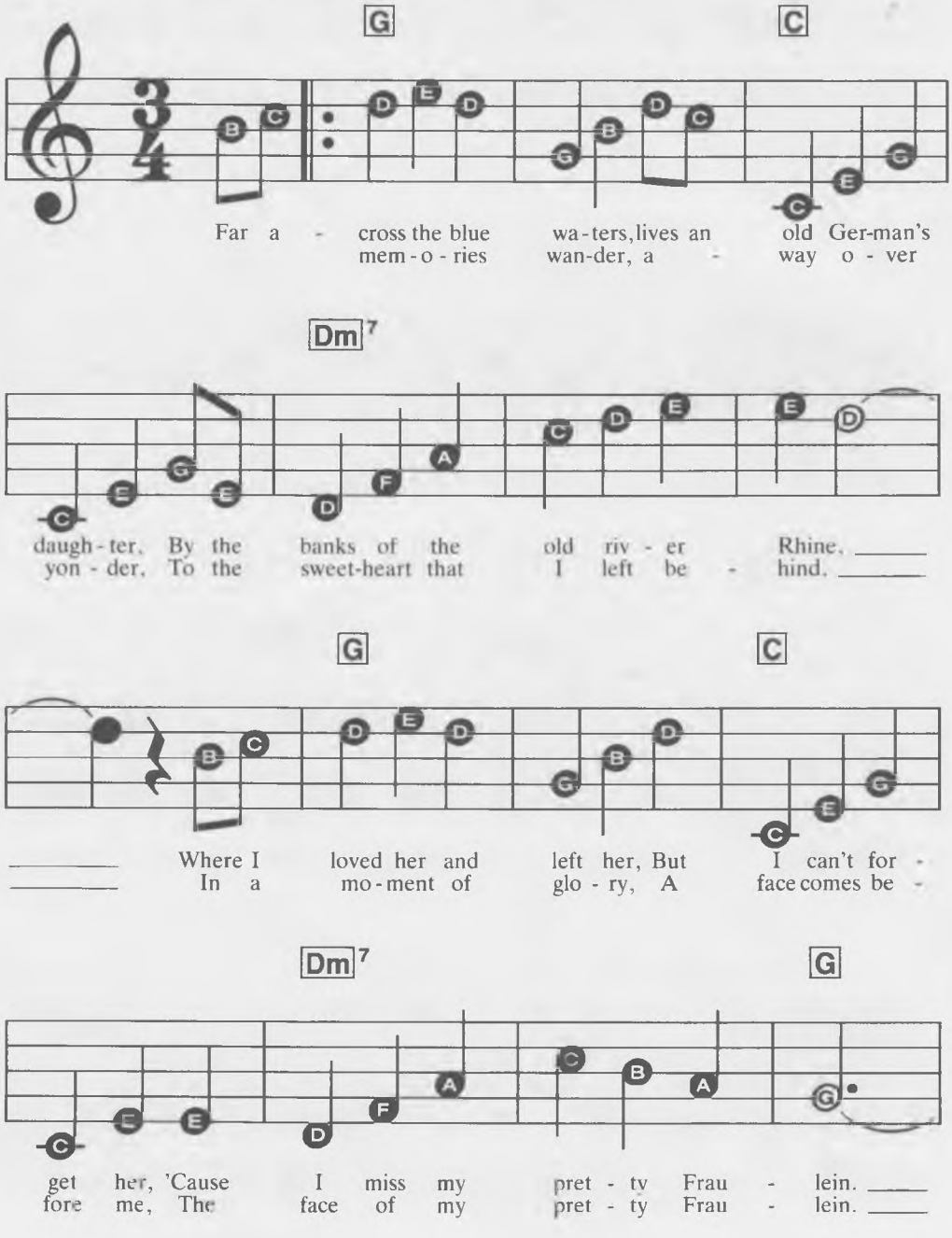


_____ You know ____

Recorded by BOBBY HELMS

FRAULEIN

CLARINET
FULL 'N' MELLOW
Medium WALTZ

Words and Music by
LAWTON WILLIAMS

G
C
Far a - cross the blue wa-ters, lives an old Ger-man's
mem-o-ries wan-der, a - way o - ver
Dm7
daugh-ter. By the banks of the old riv - er Rhine. ____
yon - der. To the sweet-heart that I left be - hind. ____
G
C
____ Where I loved her and left her, But I can't for -
____ In a mo-ment of glo - ry, A face comes be -
Dm7
G
get her, 'Cause I miss my pret - ty Frau - lein. ____
fore me, The face of my pret - ty Frau - lein. ____

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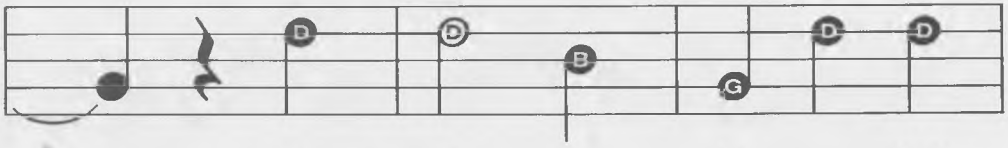
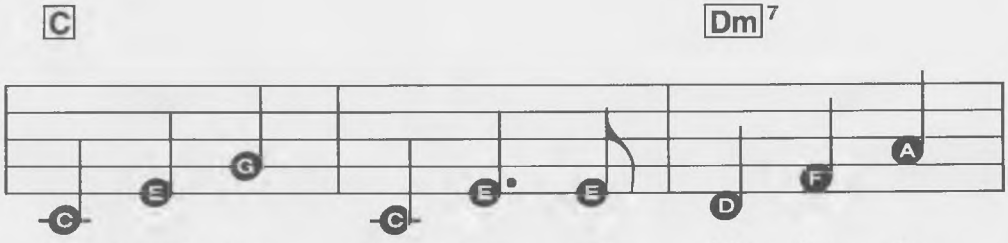
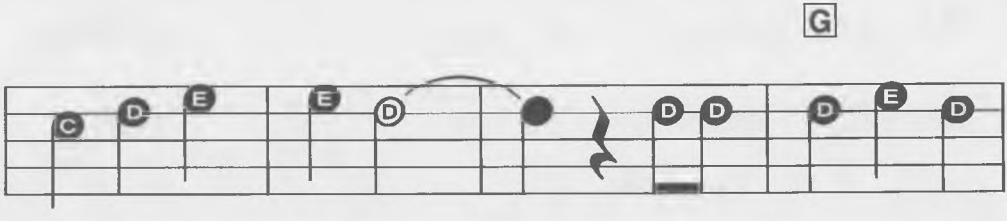
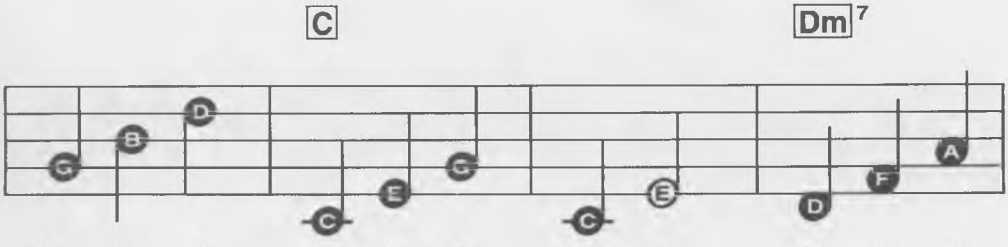


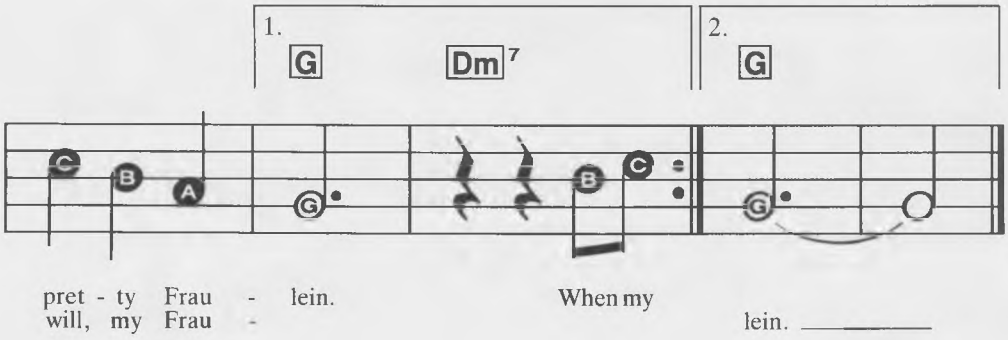
___ Frau - lein, Frau - lein, ___ Look
___ Frau - lein, Frau - lein, ___ Walk

up toward the heav - ens each night when the
down by the riv - er, Pre - tend that your



stars seem to shine, ___ By the same stars a -
hand's hold - ing mine, ___ By the same stars a -



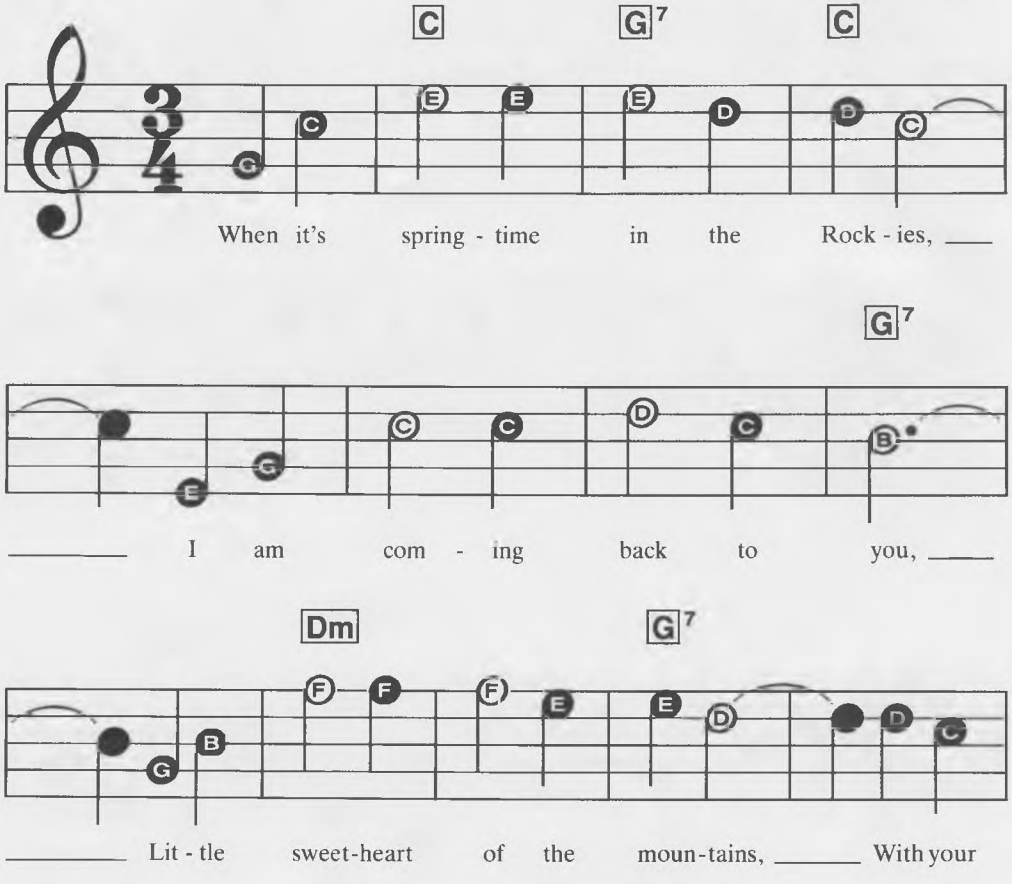
bove you, I swear that I love you, You are my
bove you, I swear that I love you, And I al - ways



WHEN IT'S SPRINGTIME IN THE ROCKIES

FLUTE
SOFT SOLO
Medium WALTZ

Words by MARY HALE WOOLSEY
Music by ROBERT SAUER



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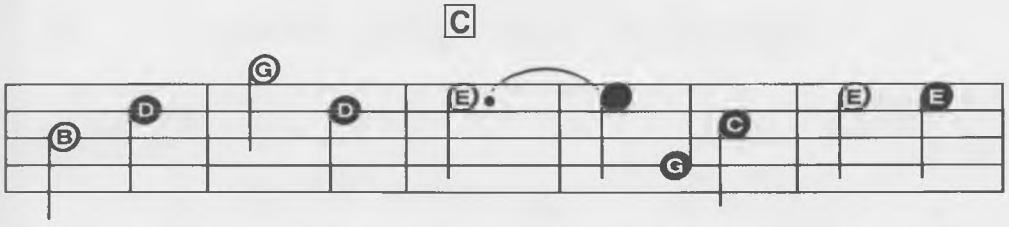
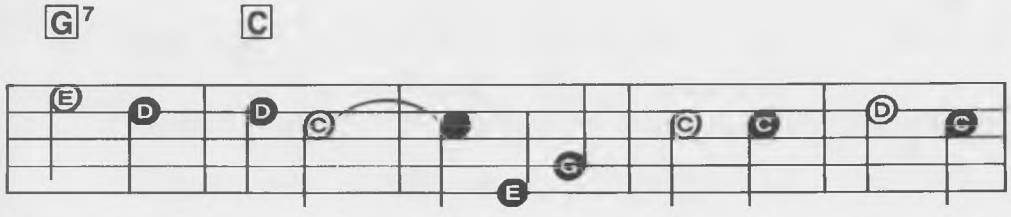
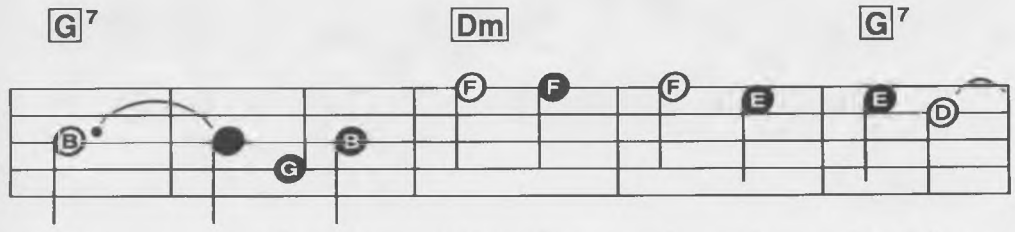
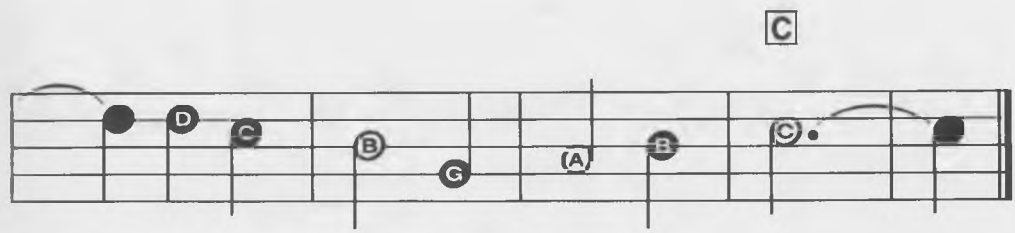


bon - ny eyes of blue; _____ Once a - gain I'll

say "I love you," _____ While the birds sing all the



day, _____ When it's spring - time in the Rock - ies, _



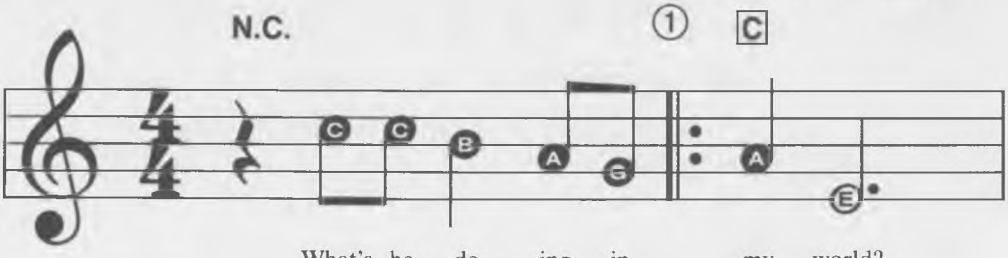
_____ In the Rock - ies, far a - way. _____

Recorded by EDDY ARNOLD

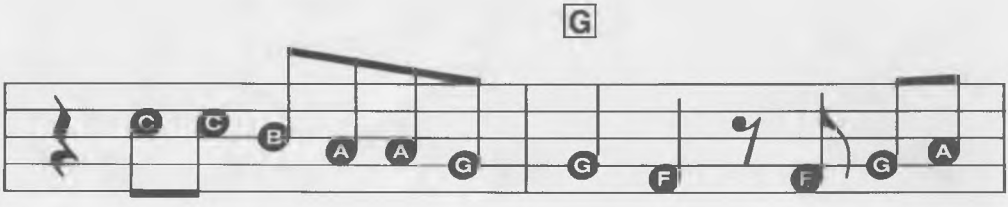
WHAT'S HE DOIN' IN MY WORLD

SAXOPHONE
FULL 'N' MELLOW
Slow ROCK

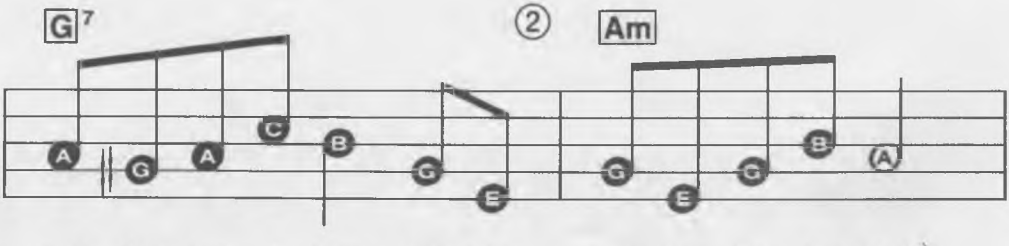
Words and Music by
CARL BELEW, EDDIE BUSH
and B. J. MOORE



What's he do - ing in my world?
my world?
my world?



What's he do - ing hold - ing my world? If he's not
Did you tell him that you're my girl? If your
We don't need — him in our world, So if it's



more than just a friend then why were you kiss - ing him?
love is real - ly true tell him my world's made for two,
true he's just a friend ex -

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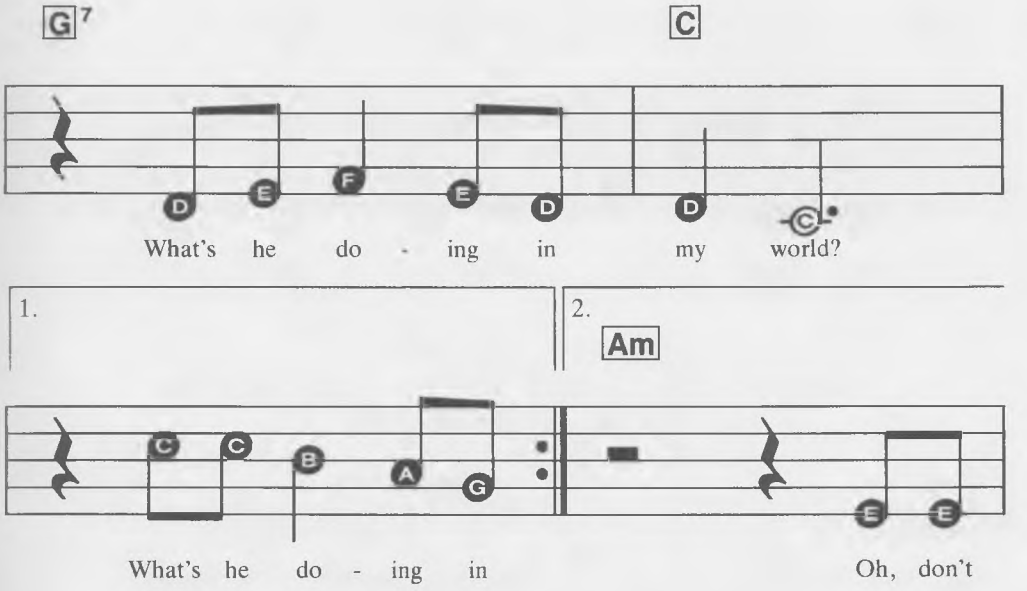
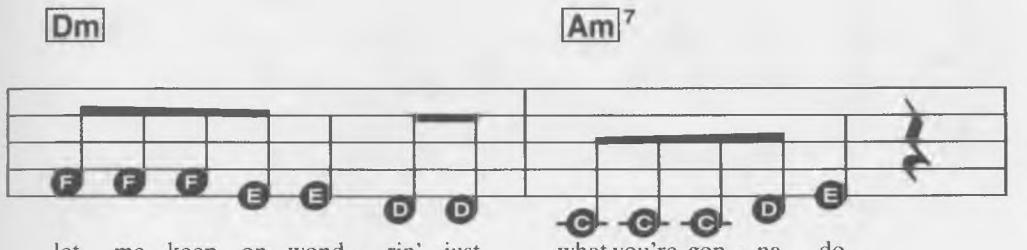
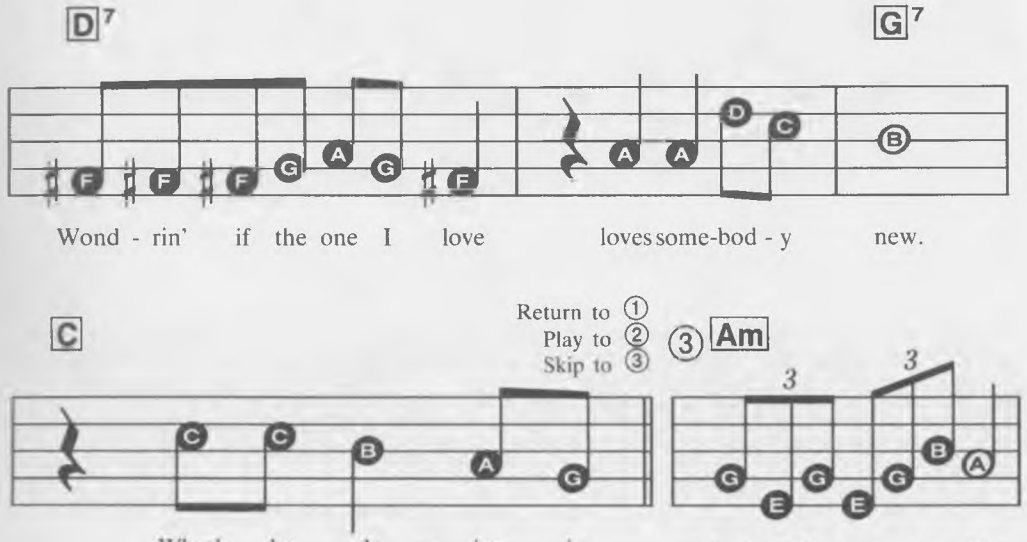
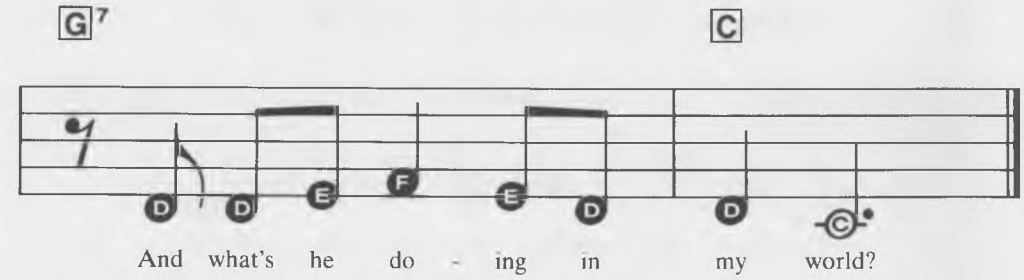

G7
C
What's he do - ing in my world?
1.
2.
Am
What's he do - ing in
Oh, don't


Dm
Am7
let me keep on wond - rin' just
what you're gon - na do,


D7
G7
Wond - rin' if the one I love
loves some-bod - y new.
C
Return to ①
Play to ②
Skip to ③
③ Am
What's he do - ing in
plain those kiss-es you gave him,



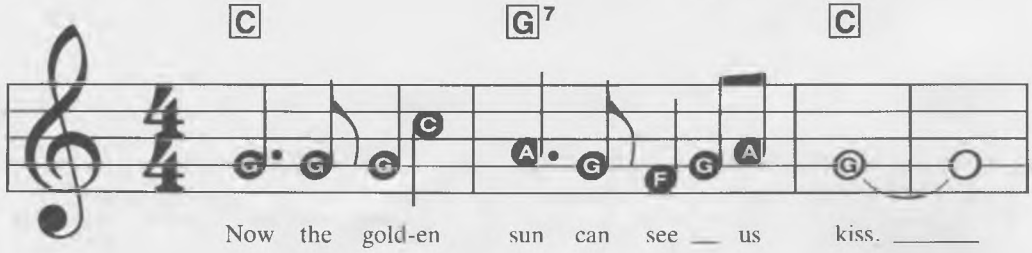
Recorded by ED AMES

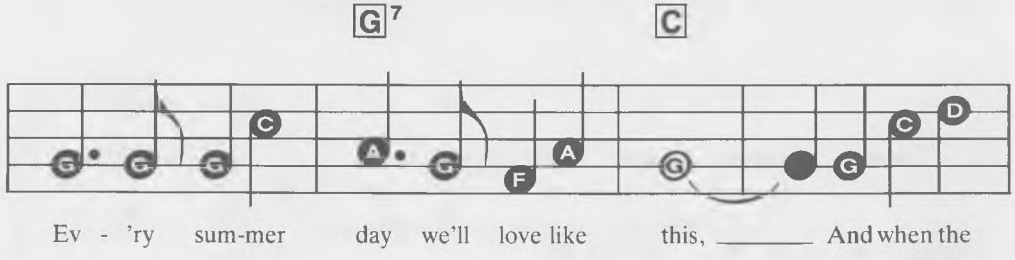
WHEN THE SNOW IS ON THE ROSES

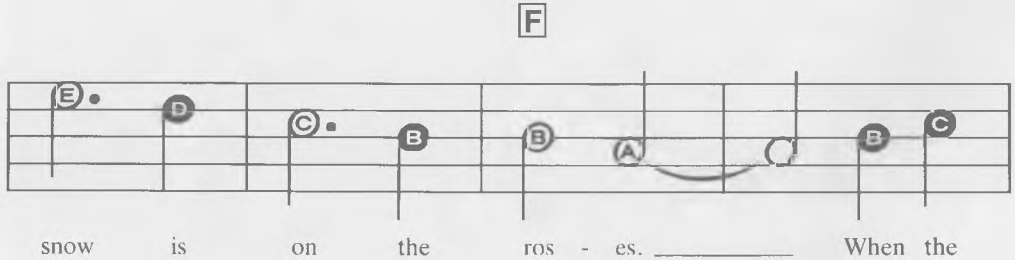
(Der Weg Ins Land Der Liebe)

SAXOPHONE
FULL 'N' MELLOW
Medium SWING

Original German Text by ERNST BADER
English Words by LARRY KUSIK & EDDIE SNYDER
Music by JAMES LAST







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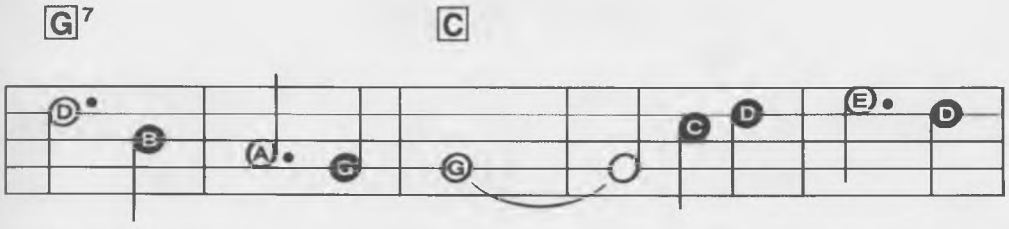
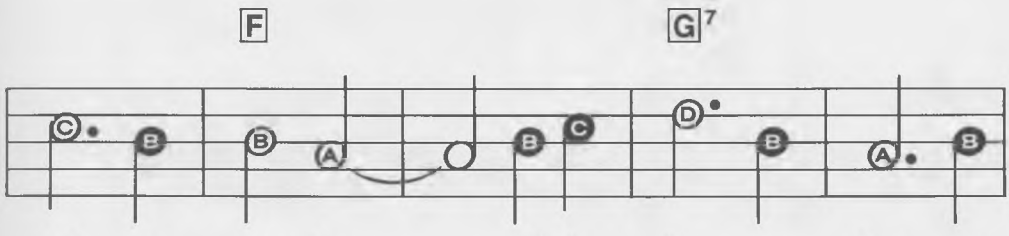
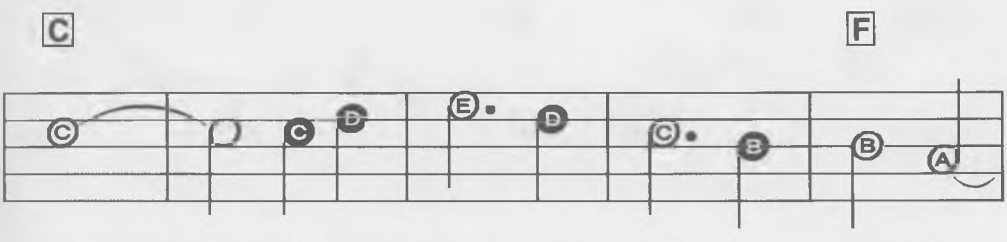


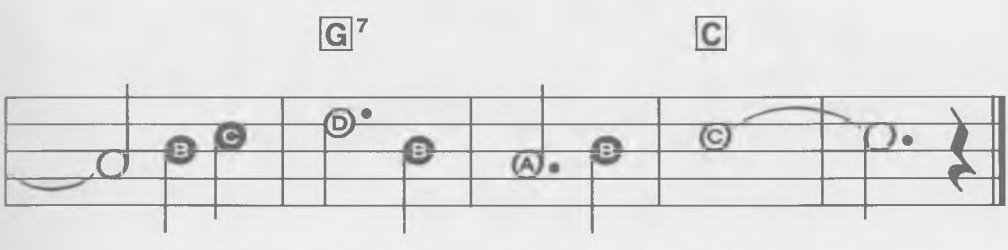
blue - bird's flown a - way, _____ In my arms we'll



both re - mem - ber _____ All the love we share to -



day. _____ In my arms we'll both re - mem - ber _

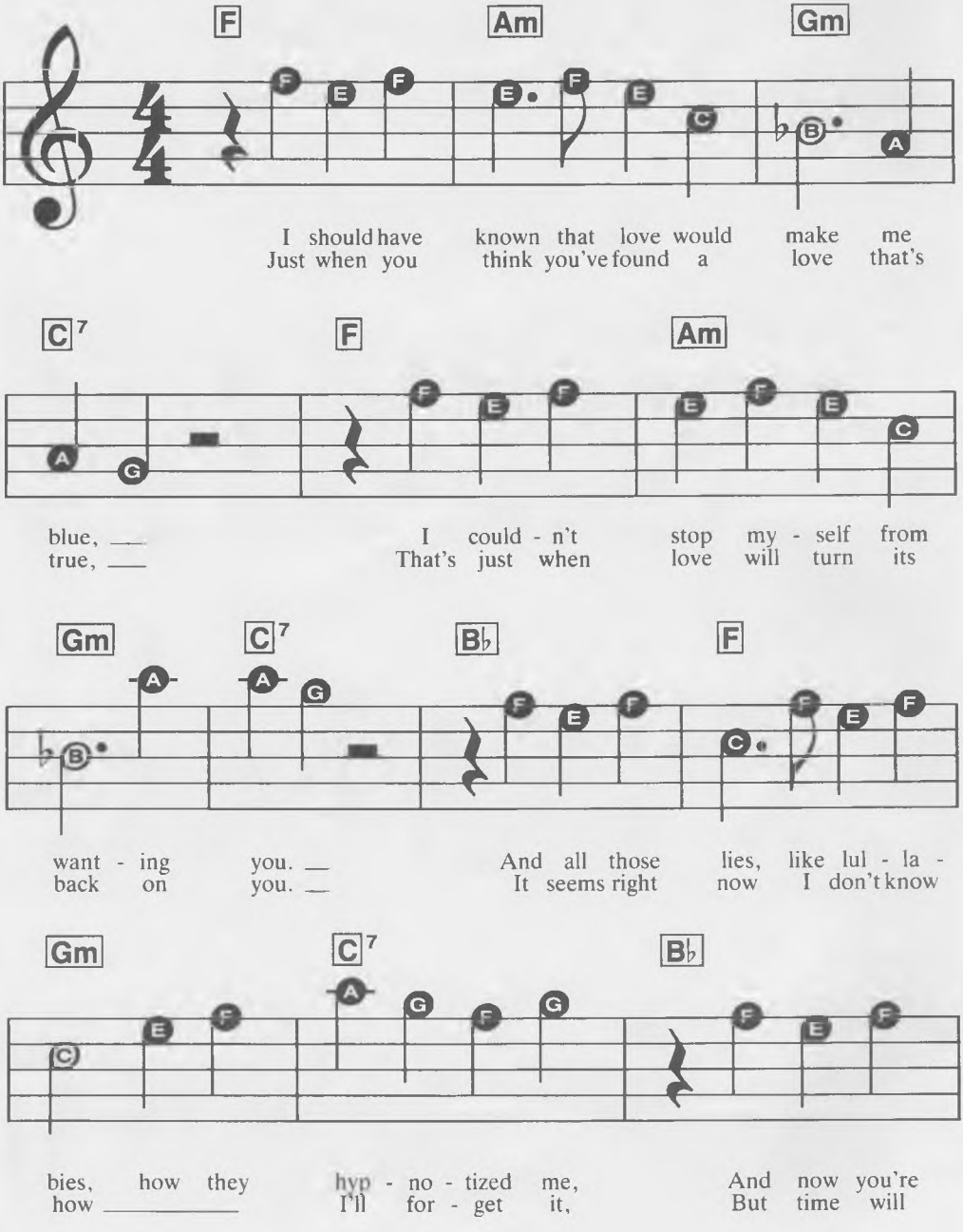


_____ All the love we share to - day. _____

Recorded by CRYSTAL GAYLE

HEART MENDER

SAXOPHONE
FULL 'N' MELLOW
Medium SWING

Words and Music by
RICHARD LEIGH and
MILTON BLACKFORD

F
Am
Gm
I should have known that love would make me
Just when you think you've found a love that's
C7
F
Am
blue, ___ I could - n't stop my - self from
true, ___ That's just when love will turn its
Gm
C7
B♭
F
want - ing you. ___ And all those lies, like lul - la -
back on you. ___ It seems right now I don't know
Gm
C7
B♭
bies, how they hyp - no - tized me, And now you're
how _____ I'll for - get it, But time will

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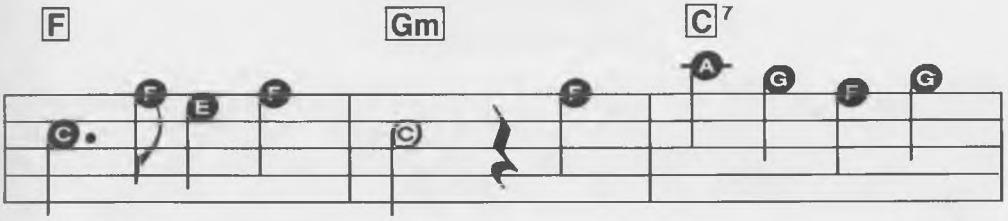
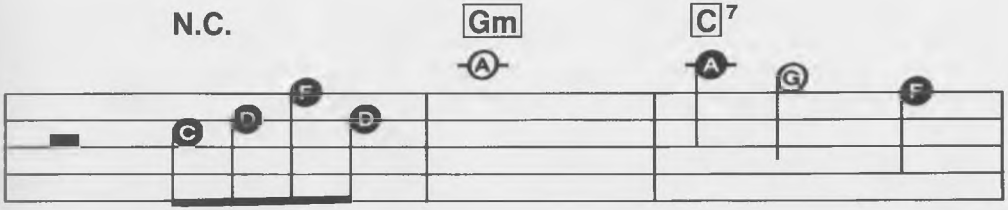
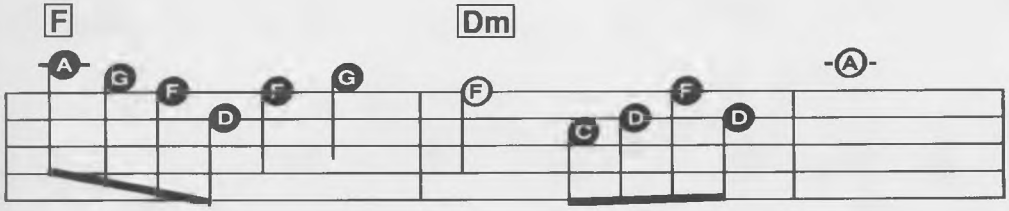


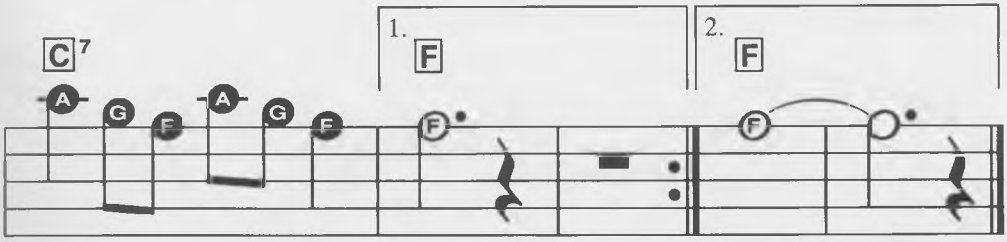
gone, but what went wrong still mys - ti - fies me.
heal the hurt I feel if I just let it.



How I need a heart men - der, 'cause



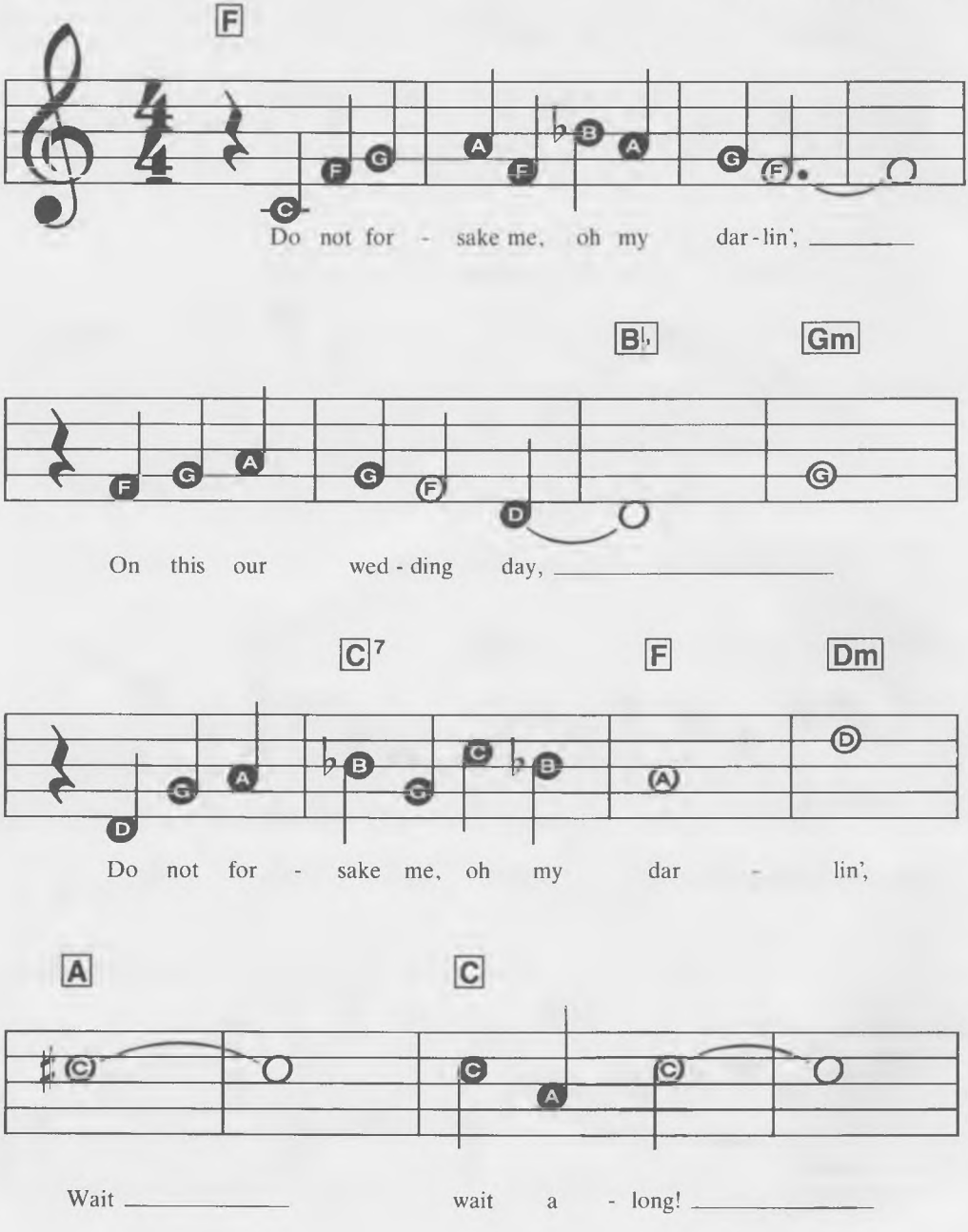
some-one went and broke my heart. How I need a heart



men - der to mend _ my heart. heart. _____

HIGH NOON
(Do Not Forsake Me)

TRUMPET
BIG 'N' BOLD
Medium SWING

Words by NED WASHINGTON
Music by DIMITRI TIOMKIN

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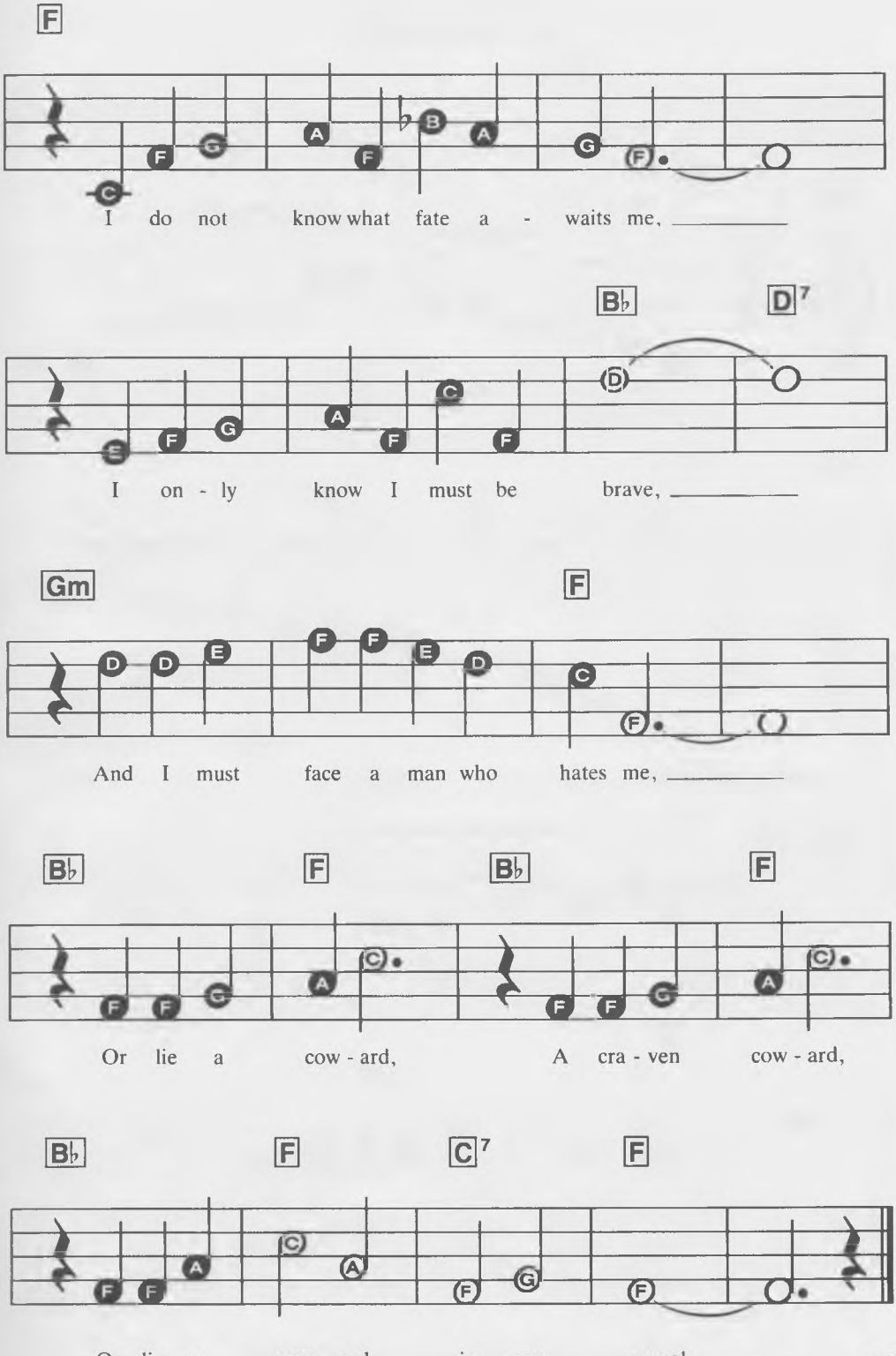
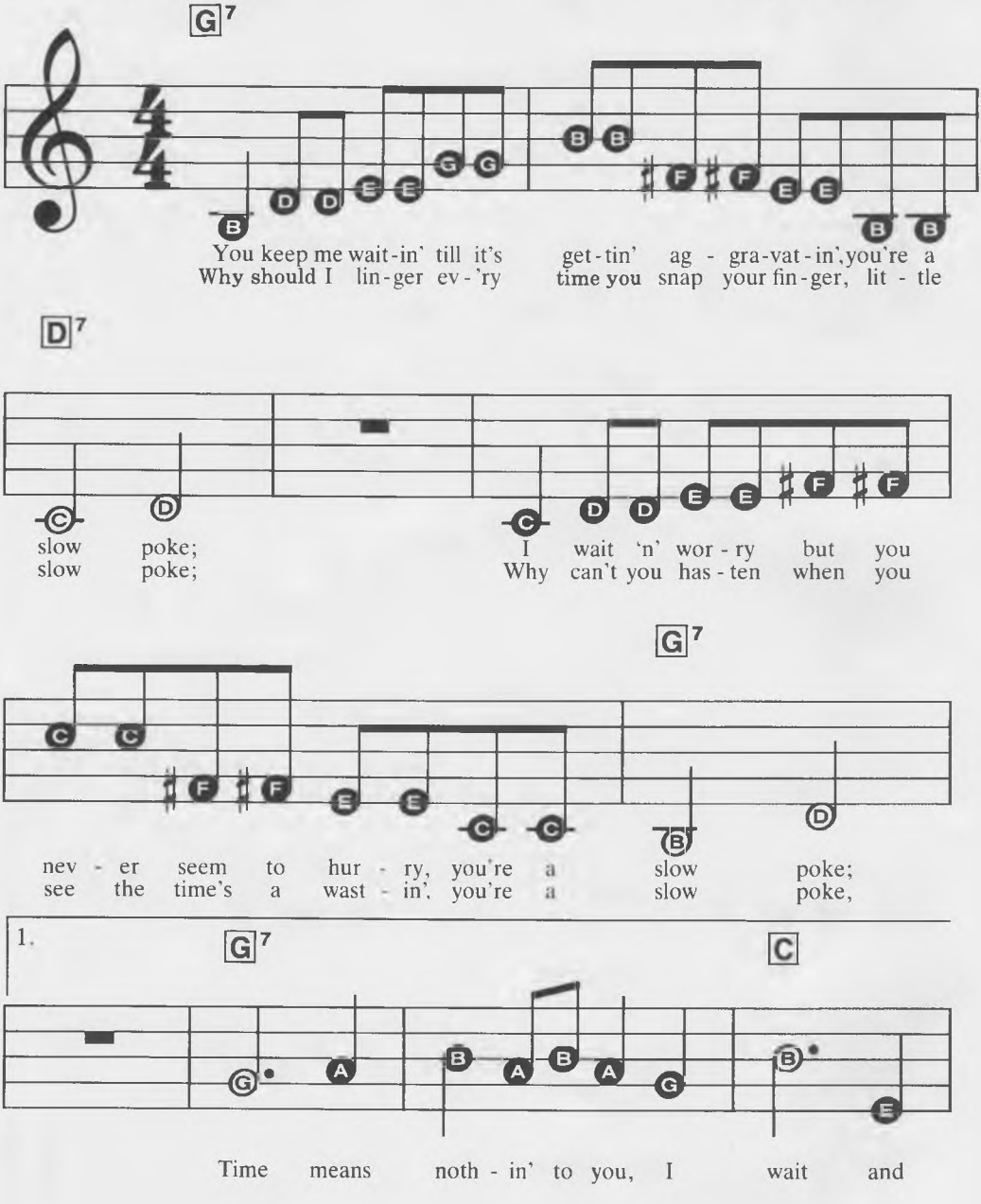

F
I do not know what fate a - waits me,
B♭
D7
I on - ly know I must be brave,
Gm
F
And I must face a man who hates me,
B♭
F
B♭
F
Or lie a cow - ard, A cra - ven cow - ard,
B♭
F
C7
F
Or lie a cow - ard in my grave!

Recorded by PEE WEE KING

SLOW POKE

TRUMPET
BRIGHT 'N' BRASSY
Medium SWING

Words and Music by
PEE WEE KING, REDD STEWART
and CHILTON PRICE

G7
You keep me wait-in' till it's get-tin' ag - gra-vat-in',you're a
Why should I lin-ger ev-'ry time you snap your fin-ger, lit - tle
D7
slow poke; I wait 'n' wor-ry but you
slow poke; Why can't you has-ten when you
G7
nev - er seem to hur - ry, you're a slow poke;
see the time's a wast - in', you're a slow poke,
1.
G7
C
Time means noth - in' to you, I wait and

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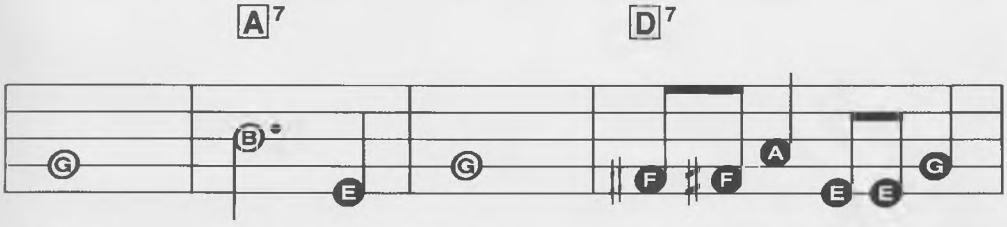
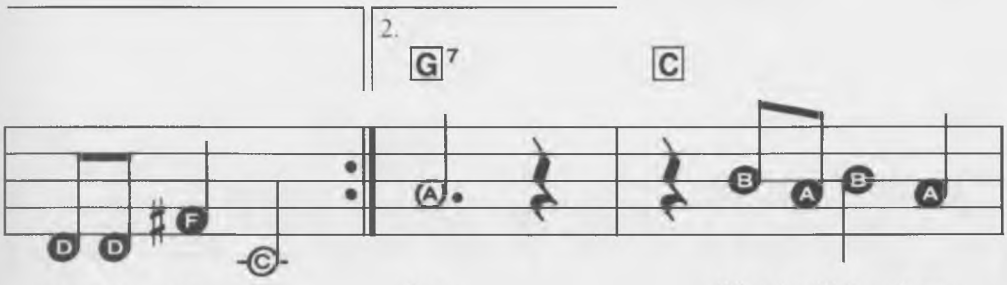
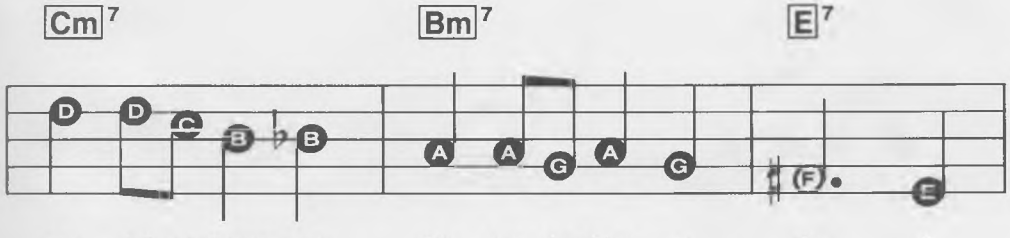


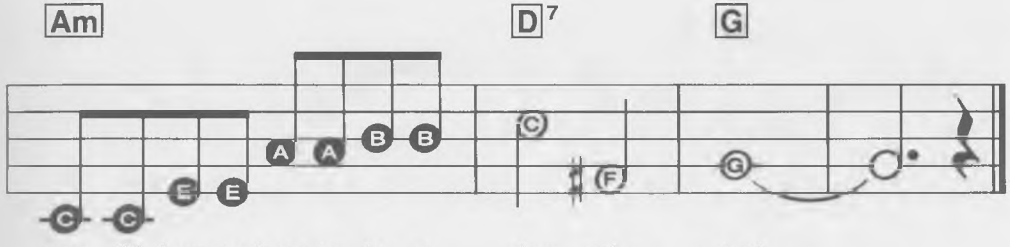
then, late a - gain, Eight o'-clock, nine o'-clock,



quar-ter to ten. dear, Why should I keep



try - in' to change you, It's not the thing to do. I

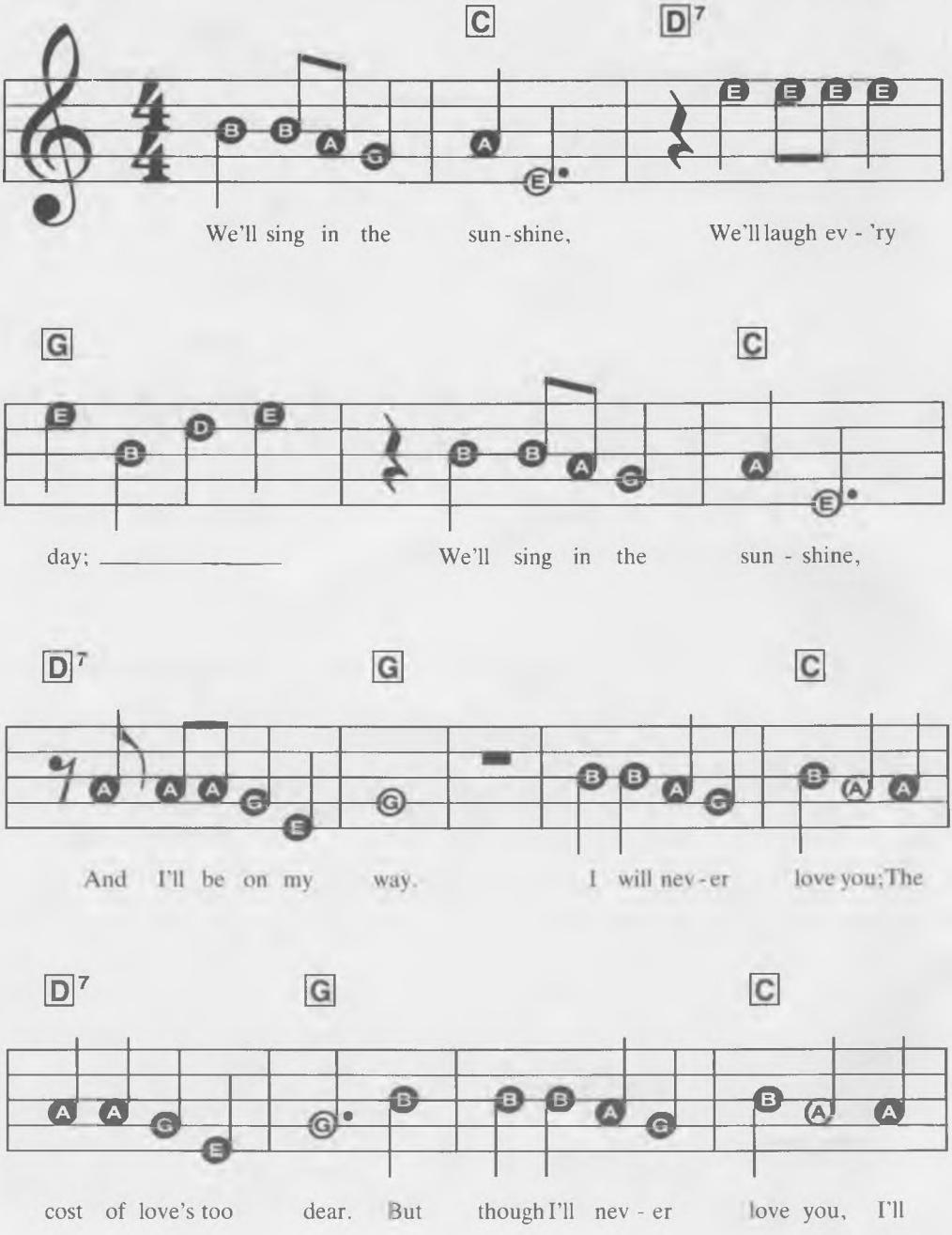


guess I'll have to learn to be a slow poke too! _____

Recorded by GALE GARNETT

WE'LL SING IN THE SUNSHINE

CLARINET
SOFT SOLO
Medium Slow SWING

Words and Music by
GALE GARNETT

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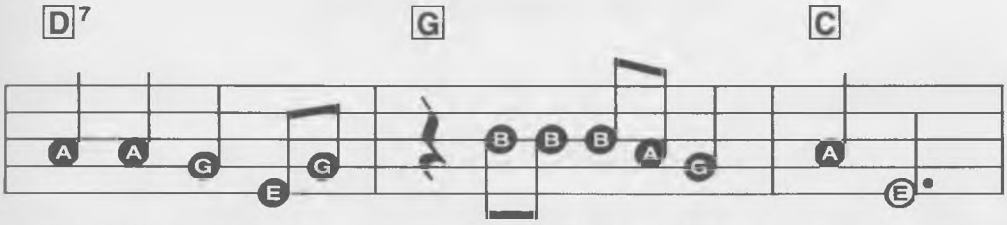
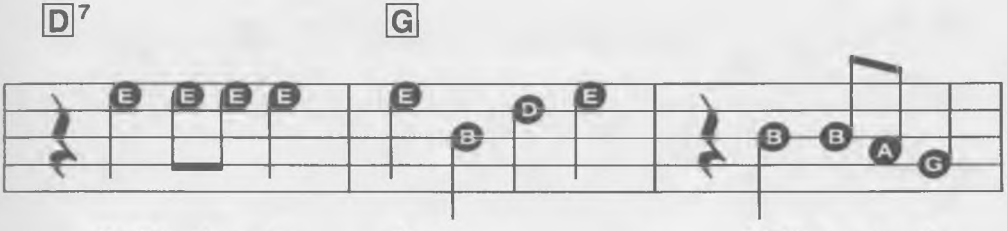
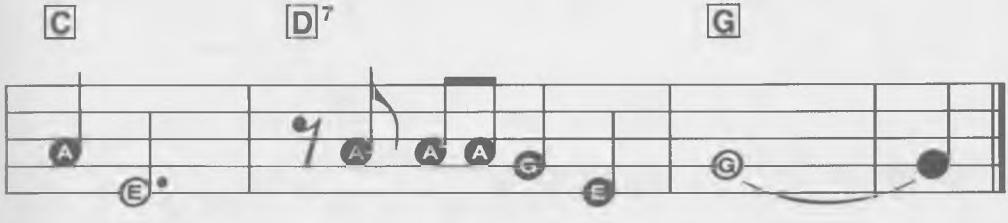


live with you one year. And we'll sing in the sun - shine



We'll laugh ev - 'ry day; _____ We'll sing in the

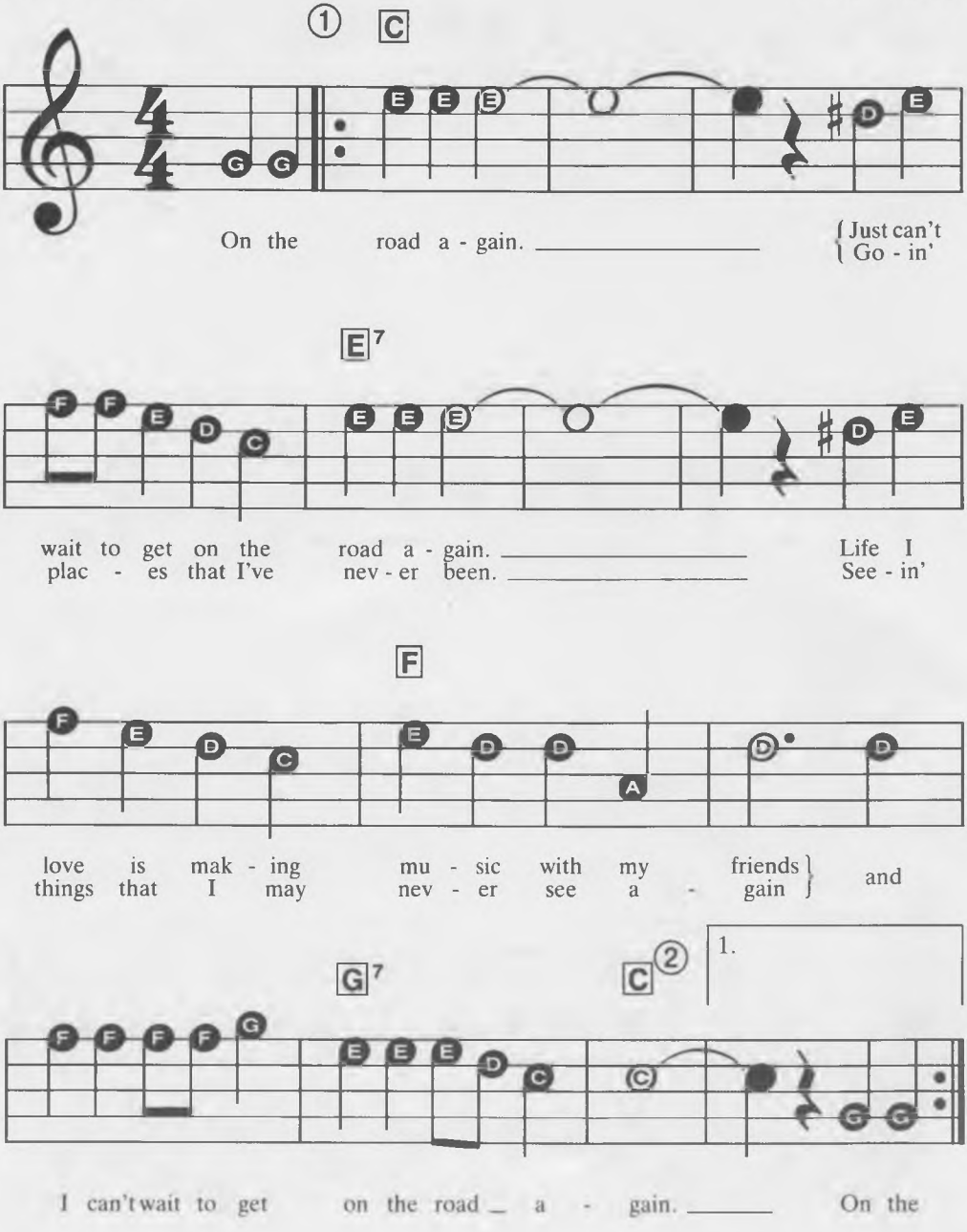


sun - shine And I'll be on my way. _____

Recorded by WILLIE NELSON

ON THE ROAD AGAIN

GUITAR
BIG 'N' BOLD
Medium Fast SWING

Words and Music by
WILLIE NELSON

1
C
On the road a - gain.
Just can't Go - in'
E7
wait to get on the road a - gain.
plac - es that I've nev - er been.
Life I See - in'
F
love is mak - ing mu - sic with my friends
things that I may nev - er see a - gain
and
G7
C 2
1.
I can't wait to get on the road a - gain.
On the

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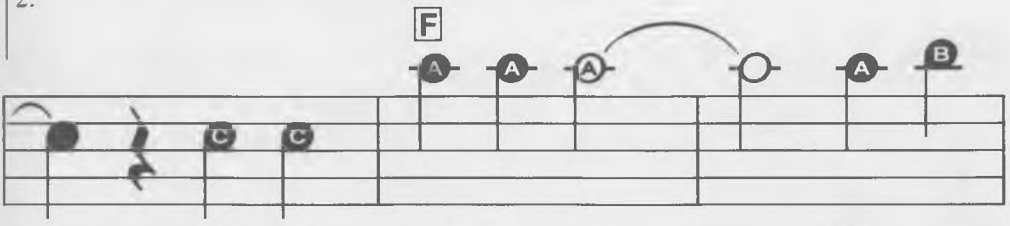
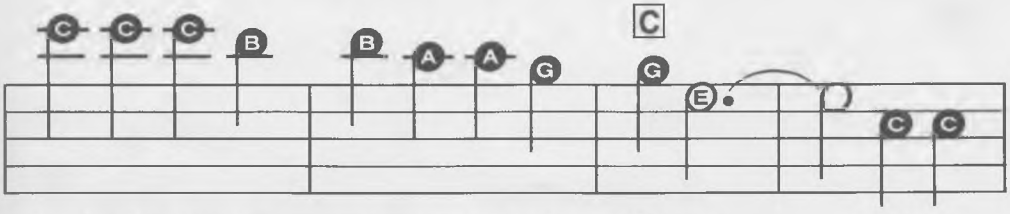
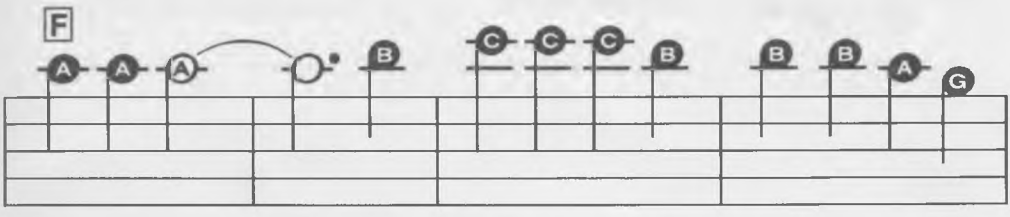
2.



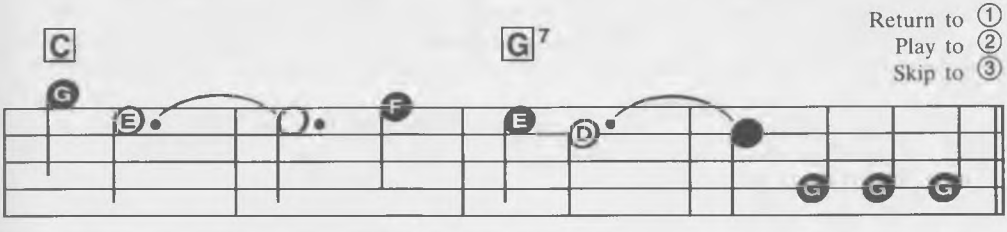
On the road a - gain. Like a



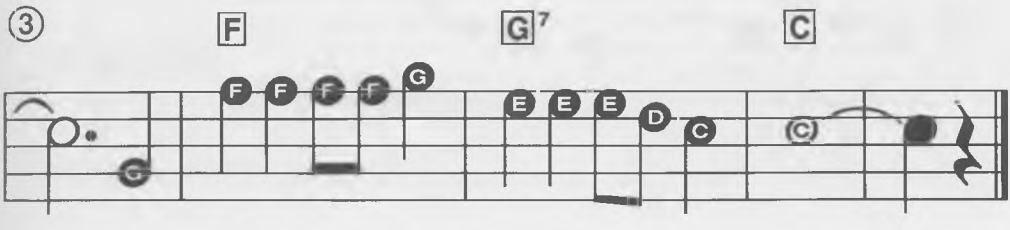
band of gyp - sies we go down the high-way. We're the



best of friends. In - sist - ing that the world keeps turn - ing



our way, and our way, is on the



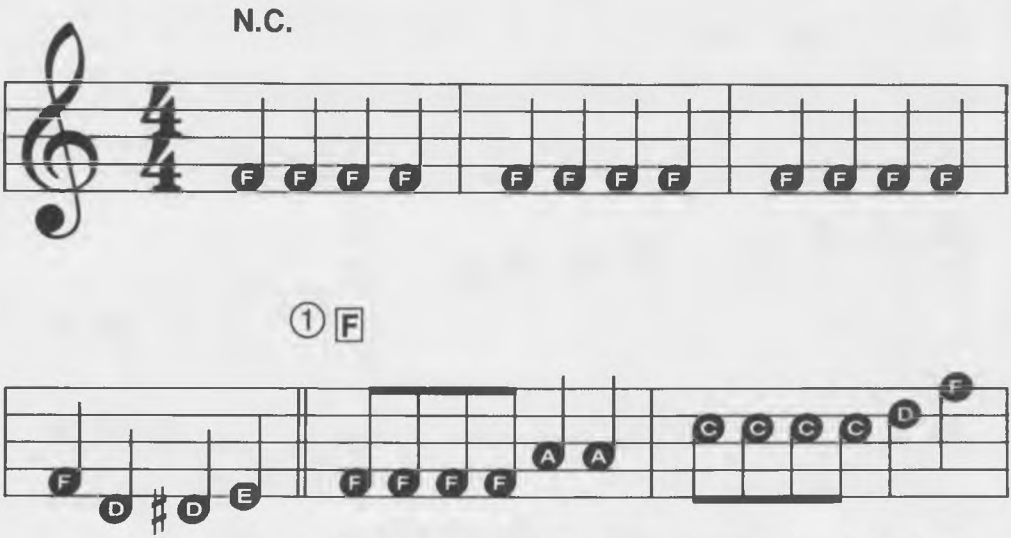
And I can't wait to get on the road a - gain.

Recorded by DOLLY PARTON

NINE TO FIVE

TRUMPET
BIG 'N' BOLD
Medium Fast ROCK

Words and Music by
DOLLY PARTON


N.C.
① F
Tum-ble out of bed and stum-ble to the kitch-en;
B♭
F
pour my - self a cup of am - bi - tion, and yawn, and stretch, and
C
F
try to come to life.
Jump in the show-er, and the

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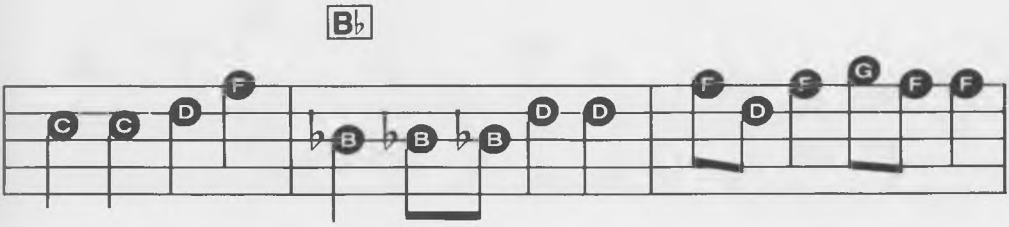
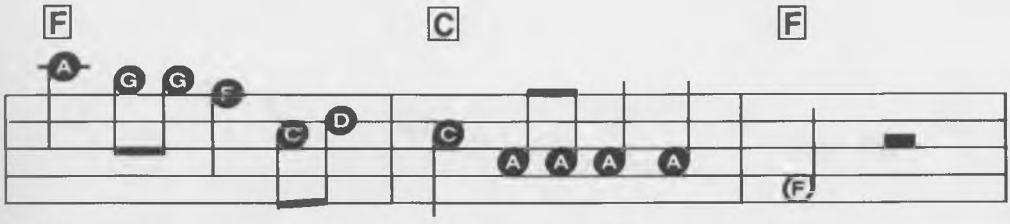
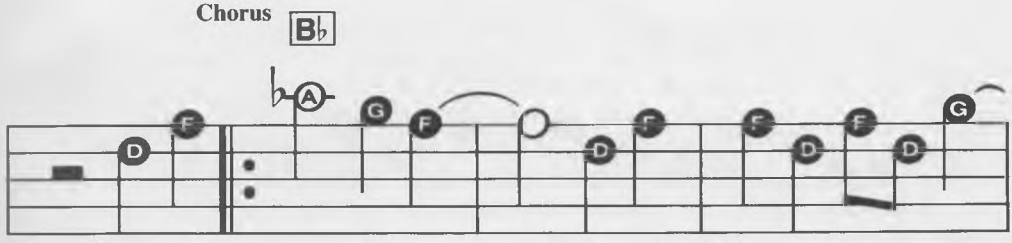


blood starts pump-ing; out on the street, the traf - fic starts jump-ing, with

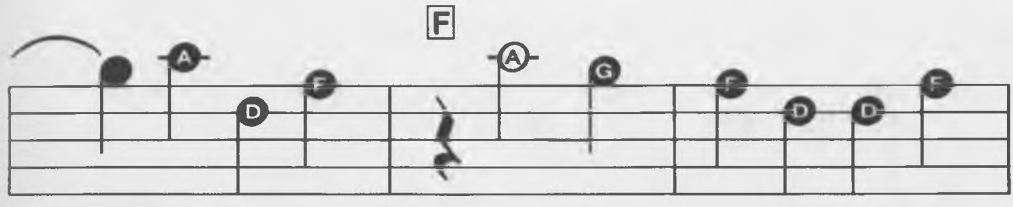


folks like _ me on the job from _ nine to five.

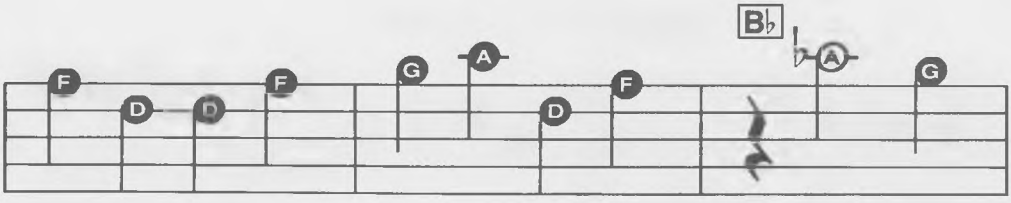
Chorus



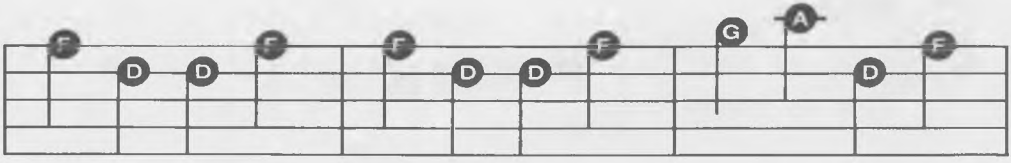
Work-ing nine to five, _____ what a way to make a liv -
Nine to five, _____ for ser-vice and de - vo -



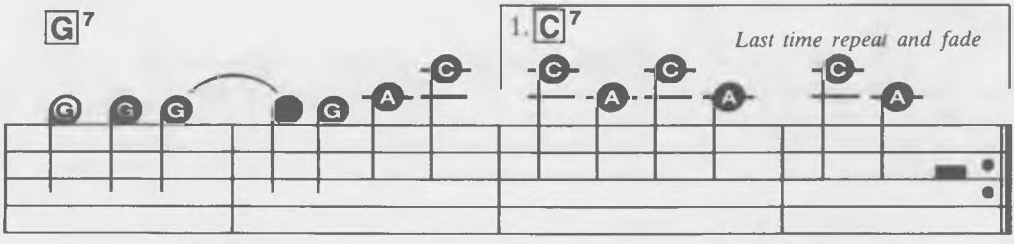
- ing; bare - ly get - ting by, ____ its all
- tion; you would think that I _____ would de -



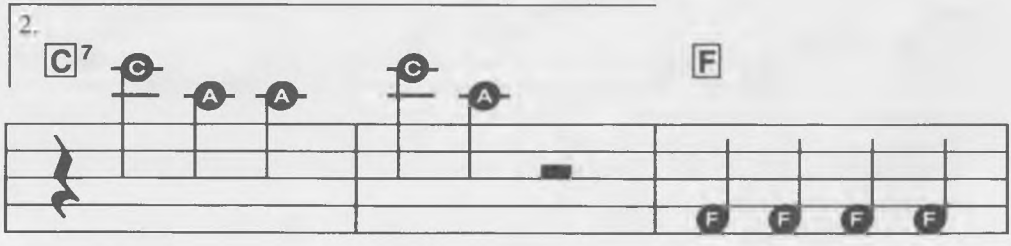
tak - ing and no giv - ing. They just use your
serve a fair pro - mo - tion; Want to move a -

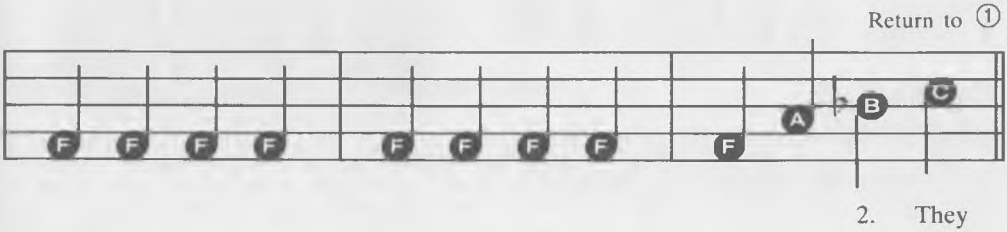


mind, — and they nev - er give you cred - it; it's e -
head, — but the boss won't seem to let me. — I



nough to drive — you — cra - zy, if you let it.
swear some-times, — that man is



out — to get me.

2. They let you dream just to watch them shatter;
You're just a step on the boss man's ladder,
But you've got dreams he'll never take away.
In the same boat with a lot of your friends;
Waitin' for the day your ship'll come in,
And the tide's gonna turn, and it's all gonna roll your way.

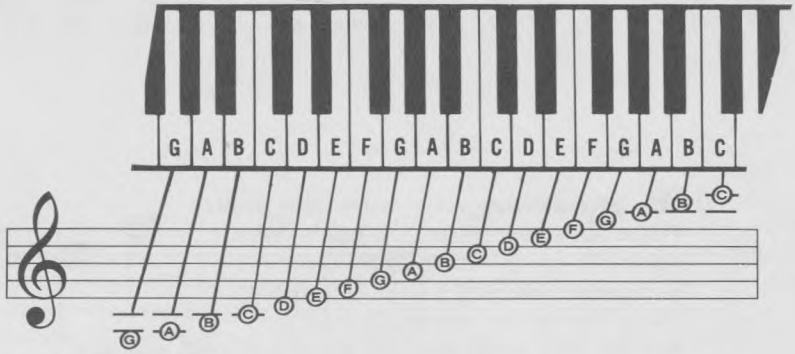
Chorus

Working nine to five, what a way to make a living;
Barely getting by, it's all taking and no giving.
They just use your mind, and they never give you credit;
It's enough to drive you crazy, if you let it.
Nine to five, they've got you where they want you;
There's a better life, and you dream about it don't you?
It's a rich man's game, no matter what they call it;
And you spend your life putting money in his pocket.

THE ABC's OF LETTER MUSIC

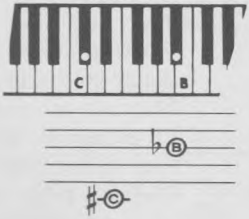
The Melody (Right Hand)

The melody appears as large lettered notes. The letter name corresponds to a key on your keyboard.

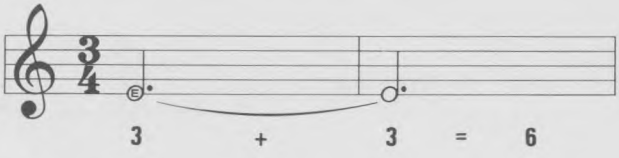


Sharps and Flats

In LETTER MUSIC a **sharp** (♯) tells you to play the very next key to the right and a **flat** (♭) tells you to play the very next key to the left. These are black keys. Notes without a **sharp** (♯) or **flat** (♭) are white keys.



Ties

A **tie** is a curved line connecting notes on the same line or in the same space. It indicates the first note is struck and then held for the total time value of the tied notes. Only notes with a letter inside are struck.

The Accompaniment (Left Hand)

The accompaniment consists of chords. All the major and minor chords you need to play appear inside a box. Optional seventh (7) chords appear outside the box.

C G7 Cm Gm7

N.C. tells you "No Chord" is played — just the right-hand melody.

Generally, there are three ways to play chords: One finger, traditional, and three-note Easy-Play chords. Your owner's guide can help you decide which methods your keyboard is capable of. Be sure to try them all.

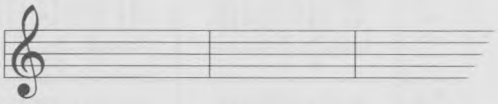
MUSIC BASICS

The Staff, Measures and Bar Lines

The **staff** consists of five lines and four spaces and each is named with one of the letters A through G. Any note that appears on one of the lines or in one of the spaces is called by that letter-name.

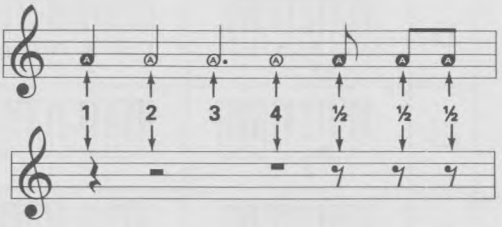
The S-shaped symbol at the beginning of the staff is called the **treble clef** and tells you all the notes that follow are to be played by your right hand.

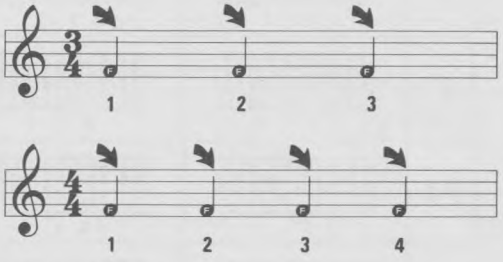
The staff is divided into equal sections by using vertical lines called **bar lines**. The sections between the bar lines are called **measures**.



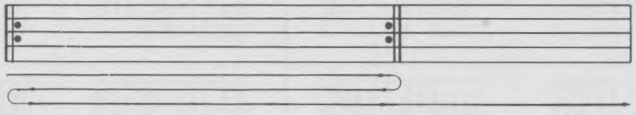
Time Values

In music, time is measured in **beats**. The illustration shows the types of notes you'll play and how many beats each type gets.

Rests are shown in the lower part of the illustration, along with the number of beats each type gets. A rest indicates a period of silence, when you don't play — they still must be counted, however.

Time Signature

The two numbers at the beginning of a song are known as the **time signature**. The top number indicates the number of beats in each measure. The bottom number 4 tells you each quarter note (♩) receives one beat.

Repeat Signs and Double Endings

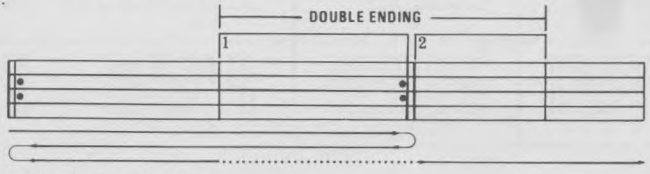
These tell you to play certain parts of a song more than once.



Play once through to sign
Go back to other sign or beginning of song
And play a second time.

If more music — keep going.

Sometimes a repeated song, or part of a song, has two different endings. In these cases, **double endings** are used.

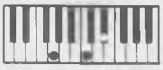
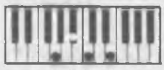
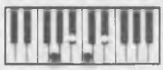
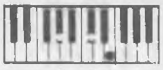
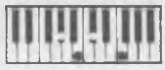
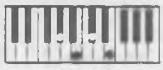
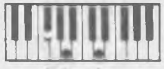
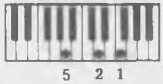
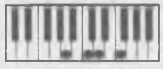
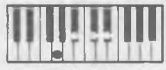
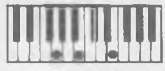
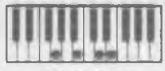
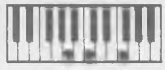
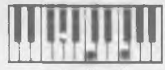
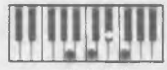
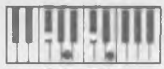
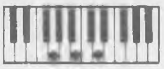
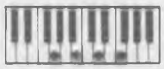
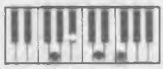
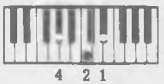
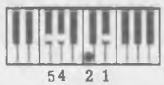
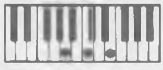
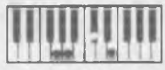
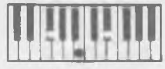
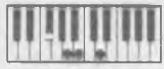


Play first time using first ending.
Go back to other sign or beginning,
Play second time —

(skip first ending)

play second ending.
If more music — keep going.

MASTER CHORD CHART

	MAJOR (chord letter only)	MINOR (m)	SEVENTH (7)	MINOR SEVENTH (m7)
C	5 2 1	 5 2 1	 5 3 2 1	 5 3 2 1
C♯ D♭	5 2 1	 5 2 1	 5 3 2 1	 4 3 2 1
D	 5 3 1	 5 2 1	5 3 2 1	 5 3 2 1
E♭	5 3 1	5 3 1	 5 3 2 1	5 3 2 1
E	5 3 1	 5 3 1	5 3 2 1	 5 3 2 1
F	 4 2 1	 5 2 1	 5 3 2 1	5 3 2 1
F♯	4 2 1	4 2 1	5 3 2 1	 5 3 2 1
G	 5 3 1	5 3 1	 5 3 2 1	 5 3 2 1
A♭	 4 2 1	4 2 1	 5 4 2 1	5 4 2 1
A	4 2 1	 4 2 1	 5 4 2 1	5 4 2 1
B♭	4 2 1	4 2 1	5 3 2 1	5 4 2 1
B	 5 2 1	5 2 1	5 3 2 1	 5 3 2 1

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